

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3523.

SATURDAY, MAY 4, 1895.

PRICE
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ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The SUMMER EXHIBITION is NOW OPEN at 54, Pall Mall East, from 10 till 6.—Admission, 1s. Catalogues, 1s.

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For the Relief of Distressed Artists, their Widows and Orphans. The ANNIVERSARY DINNER will take place at the Whitehall Rooms, Hotel Métropole, on SATURDAY, May 11, at half-past 6 o'clock. His Grace the DUKE OF FIFE, K.T.P.C., in the Chair. Dinner Tickets, including wines, One Guinea.

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UNIVERSITY COLLEGE, LONDON.—NEWMAKCH LECTURES.—L. L. PRICE, Esq., M.A., will Lecture on CHANGES in PRICES, at 6 P.M. on May 6 and the Five Following Wednesdays, in University College, London. Admission free.—A Syllabus of the Lectures may be obtained at the Office.
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LITERATURE

The First Whig: an Account of the Parliamentary Career of William Sacheverell. By Sir George Sitwell, Bart., M.P. (Scarborough, privately printed.)

THANKS to the publication of this interesting and in great part valuable book, William Sacheverell will receive recognition fully proportionate, we think, to his political importance and moral worth. He was emphatically a great "Parliament man," able, strenuous, decided in his views, forcible in his expression of those views, influential in the councils of his party, and averse from any action which might endanger his personal safety. He was prominent in helping to run down Danby and in prosecuting Catholics to the death; he is recorded as the first to suggest in Parliament the exclusion of James; he urged the punishment of judges who gave unpopular decisions; he was one of the chief managers of Lord Stafford's trial; and he prudently disappeared from public notice when the display of popular sympathy with the murdered man warned him that a reaction was setting in, and that to carry out the views which he advocated would probably demand bolder action, if not actual violence. He maintained this prudent reserve throughout the reign of James II., whom he assisted Sunderland to deceive; and he did not again appear prominently until that monarch's discomfiture was beyond question.

The original scheme of Sir George Sitwell was to compile from papers in his possession and other sources a memoir of Sacheverell. But he soon found it impossible to confine himself to so limited an undertaking, and, both from the nature of the case and from the influence of the strong views which he holds on the subject, was necessarily led to expand his design so as to include a condensed history of the events, as they have appeared to him, which preceded the definite formation of the parties to whom the terms Whig and Tory were applied, and those which more immediately led to the Revolution of 1688. He anticipates blame for this; and we are, therefore, freed from the necessity of apologizing for the opinion, formed after a careful and repeated perusal

of his strongly worded chapters, that he has attempted the impossible, and in the attempt has fallen into errors both of tone and of fact. We hold, for reasons which every student of this reign will recognize, that any endeavour to write a condensed narrative of the reign of Charles II., even if strictly impartial, is foredoomed to failure; still more so when the object, though unconscious and disavowed, is to destroy the Whig legend as presented to us by Hallam and Macaulay; and while we grant the entire impartiality of intention, the single-hearted desire for "sober historical truth," which Sir George Sitwell claims, we cannot allow his narrative or his judgments upon individuals to pass without question.

On the first page of the introduction the reader will note a misconception of fact so remarkable that, since it forms the basis of an argument, it will probably compel him to assume an attitude of reserve in considering the remaining pages. In his effort to negative the assertion that Charles II. "conspired" to overthrow the liberties of his subjects, and to establish the opposite assertion that the majority in Parliament conspired to place themselves above the law and Constitution, Sir George Sitwell states that "it is generally admitted that [at the Restoration] the king could have obtained whatever he desired from the Cavalier Parliament"; and he goes on to imply that, had Charles asked for it, the prerogative would have been restored to its former position, the Petition of Right set aside, the Courts of Star Chamber and High Commission revived, and tonnage and poundage levied without consent of Parliament. This is, indeed, a startling preface to a sober historical essay. The Parliament at the Restoration was not a "Cavalier" Parliament; it was, by an overwhelming majority, a Presbyterian Parliament, and it contained many members who had fought for the Parliament. There were no written conditions of Charles's recall; but nothing is more certain than that he was restored on sufferance, and on condition of recognizing that Parliament was to be the arbiter of everything; and expression is given to this in every line of the Declaration of Breda. The Petition of Right was as safe as Magna Carta; the prerogative, as understood by Charles I., the Courts of Star Chamber and High Commission, the levying of taxation without the consent of Parliament, were dead and buried, and no more to be revived than the Heptarchy. The Restoration was a restoration of Parliament far more than of monarchy—Parliament with powers enormously increased in face of a monarchy correspondingly enfeebled—and Charles II.'s reign was not a reign of "conspiracies" one way or the other; it was a running fight—in which each side picked up from day to day the weapon which happened to come most readily to hand—between Parliament, determined to hold and extend those powers, and a king who, while always acting—with great skill and infinite chicanery—along the lines of least resistance, endeavoured without ceasing to free himself by any means from his bonds.

The feelings which Sir George Sitwell disclaims, but which seem to us prominent on every page of the controversial portion

of his book, lead him naturally to decisions which a more judicial temper will hesitate to endorse. Shaftesbury is, of course, the main object of attack. That remarkable man has, indeed, many sins to answer for; and we are willing to subscribe to the strongest language that can be used regarding his espousal and remorseless use of the Popish Terror as a political weapon, while reason forbids us to imagine that he actually believed in it. But when we find Sir George stating—not as matters of surmise, but as certain and undisputed facts—that Shaftesbury advised Monmouth to join the Scotch rebels at Bothwell Brig, that "he deliberately planned the assassination of the king," and that he was "a shameless debauchee"; and when we find that the sole evidence produced for the first of these charges is Grey's 'Secret History,' and for the second Ferguson the Plotter, and that for the third he has no evidence at all, we shall not be charged with disrespect if we say that, looking to what is certain and to what is probable, we do not believe one of these charges to be true. Nor is confidence revived when Algernon Sidney is described as "the most despicable of all this mercenary crew"; when the sins of the Whig leaders and William III. are recorded as "grosser" than "the vices of Charles"; when reference is made to the "national aim" and "religious purpose" of the Treaty of Dover; and when we notice small but important inaccuracies, such as that Arlington resigned after the Test Act.

We have felt bound to notice what appears to us, after careful reperusal, to constitute the main—indeed, the only—blemish upon this interesting book. We willingly turn to the more gracious employment of congratulating Sir George Sitwell upon the success of his industry and research as shown in his chapters upon the Popish Terror, the history and membership of the Green Ribbon Club, the electioneering methods of the Whigs, and the later history of Popeburning. It is not too much to say that—though the title will, we fear, obscure the fact for many—his book constitutes, and will probably remain, the chief source of information upon a most curious subject. With the Green Ribbon Club, indeed, most students of the period are already familiar from the vivid and sarcastic descriptions of the two Norths; but Sir George has added, from a close investigation of all the available contemporary sources, so much of local and personal detail, and has displayed such sleuth-hound, if not very charitable industry in the identification of the 113 members of the famous society, that his account must certainly be held to supersede all former ones. We undoubtedly have for the first time the power, the modes of action, and, we will add, the unscrupulousness of this and other party associations brought into due relief. The value and picturesque interest of these later chapters are much enhanced by the reproductions of numerous contemporary woodcuts, a few of which are familiar to us. We should have been glad if Sir George Sitwell had included in his detailed statement of authorities the sources from which all were derived.

Incidentally Sir George supplies several curious and interesting pieces of information. Perhaps the most noticeable is that

which certainly seems to father upon Titus Oates the parentage of the term "Tory." It is, indeed, remarkable that Sir George should have been, as far as we know, the first to discover the passage in Defoe's *Review* from which he quotes, and which he gives in full in his appendix.

We have only to add that Sir George Sitwell's book, which has been issued from his private press, is a model of elegant printing, good paper, generous margin, and clear and happy illustration.

Views and Opinions. By Ouida. (Methuen & Co.)

THE historical Irishman who on landing in a new country asked, "Is there a government here? because if so, I am agin' it," if he carried his general opposition into details, would, no doubt, occasionally find himself on the same side with people of sound views and opinions worthy of consideration. Similarly it may well be that in turning over the pages filled with grumbings about things at large, of which Ouida's latest work is composed, the reader of discretion and taste will sometimes find himself in agreement with that not very discreet lady. It is a pity (no one can deny it) that the modern Italians should not have been able to see their way to developing the commercial resources of their country without riding roughshod over so many artistic associations; or that they should have retained so little of the instinct for beauty which we feel must at one time have been general. It is a pity, no doubt, that no better place than "an old castellated villa" could be found in which to run a candle manufactory, or that an old grey stone house should be daubed with stucco (a material, by the way, for which, as its name shows, we are indebted to Italy, and not the Italy of yesterday) and have its shutters painted green; though we cannot believe that any amount of stucco and green paint would make the nightingales desert the neighbourhood. They, or their equivalents, have certainly not produced that effect in many places within thirty miles of London. Again, we may lament to see steam launches on the Grand Canal, or we may regret that the extension of cities makes it needful to destroy ancient gardens, or that the exigencies of modern government render necessary the conversion of buildings some centuries old to modern uses. But, the Italian may argue, these very buildings were once new—in the case of Rome, much more recently than Ouida perhaps realizes—and other more venerable piles were removed to make room for them. The black gondola—nay, any gondola—was an innovation in its day; and probably the Ouidas of the period "slanged" the municipality of Altinum for allowing these hideous machines to supersede the neat coracle. Also, he may urge, if you do not like it, you have always the alternative of leaving it. After all, you have taken up your abode in my country to please yourself. You are eloquent on the subject of good taste. Is it good taste for a self-invited guest—even for a guest at an inn—to be for ever nagging at his host's fancy in wall papers, at his household arrangements, at his dealings with his

property generally? Nor is it easy to see what answer there can be to this.

Of course there are many things about the Italy of to-day which foreigners do not like. It is not pleasant on arriving at your journey's end to find that dirty hands have been ransacking your portmanteau and abstracting any small objects which may have taken their owner's fancy. It is tiresome to have dirty banknotes given you as legal tender in one town which you cannot pass in another. It interferes with the repose which one is generally seeking on a holiday tour to be unable to rely on any statement without corroboration. It is difficult to enjoy art or nature amid surroundings which often offend grossly against the most elementary laws of cleanliness. But to suppose that "in that dear Middle Age these noodles praise" (Ouida calls it the "Moyenage")—or in the Renaissance either, for the matter of that—Italians were any cleaner or more honest, is contrary to all analogy and all evidence; and when Ouida "would say that no one can know what perfect life can be who did not live in the Italy of the Renaissance," she merely shows that she knows next to nothing about what life in those days was like. She grumbles because in these days "all the resources of invention are taxed to reproduce effigies of persons who have not a good feature in their faces....and all the resources of science are solicited to keep breath in the bodies of people who had better never have lived at all." Well, we seem to remember medals of the fifteenth century portraying Malatestas and others whose faces were as hideous as their hearts; and to have read tales of the methods adopted (fortunately, as a rule, in vain) to keep the life in the bodies of them and their like, beside which the worst that even Ouida can impute to the modern physiologist is a trifle. As for "repose, leisure, silence, peace, and sleep.... the greatest, though the simplest, blessings that mankind has ever had," how much of these does Ouida suppose that the average dweller in Val d'Arno enjoyed from the days of Hawkwood to those of Ferrucci?

But it is poor sport demolishing Ouida's cheap paradoxes, picked up at second hand from all sorts of people, no two of whom would probably agree in maintaining the same one. She dedicates her book to Mr. Mallock; she couples her own name, as of an unheeded prophet, with those of Mr. Ruskin and others (including Mr. Augustus Hare). Would Mr. Mallock endorse her view—or opinion—*à propos* of Shelley, that "society is arriving at the consciousness that for an ordinary woman to expect the monopoly of the existence of a man of genius is a crime of vanity and egotism so enormous that it cannot be accepted in its pretensions or imposed upon him in its tyranny"?

Would Mr. Ruskin sympathize in her admiration for the great gentleman "who spent most of his existence in his magnificent pleasure-place....led his own life in his own leafy solitude, and only called his world about him when he was himself disposed to entertain it,"—

avoiding his share in all public duties? One knows, at any rate, what Dante would have said of him. Would M. Taine have agreed with her implied censure of the late President Carnot for not allowing the lions

presented by King Menelek to roam at large in the Champs Élysées? Would Mr. Augustus Hare commend her acquaintance (even though it be not a "sp'aking" acquaintance) with conjectural interpretations of passages in Catullus or Tibullus due to dirty-minded pedants and revived by dirtier-minded translators? We must do Ouida the justice of believing that she does not always, here and elsewhere, know what she is talking about—any more than she does when she speaks of "Mrs. Fawcett, Mrs. Garratt, and the rest of the female agitators," and "Lord Campbell's Vigilance Society." She may rest assured that what she is pleased to call the "vile school boards"—imagining them also, it would appear, to be teaching bodies—do not encourage in their schools the study of the more indelicate parts of the classics. Some persons, indeed, blame them for not letting more Christian dogma be taught; but as Ouida holds that Christianity is a failure, it hardly lies in her mouth to find fault with them for that.

However, let us not part from Ouida on bad terms, but rather give her a piece of friendly advice. She promises us that certain *pensées éparses* which she has written "will one day see the light." She furnishes a specimen, six lines long, in which occur two wrong accents, one false concord, and one error in syntax. If the proportion is maintained throughout the series she will have a bad time of it with the younger reviewers, fresh from the "modern sides" of their schools. Let her get hold of one or two of them beforehand, and set them to correct her proofs. By this means she will not only get the credit of writing French correctly, but may even—who can tell?—be the means of weaning one schoolboy from the habit in which, as we know, because she tells us, he is wont to indulge, of "watching the agonies of a scientifically-tortured or poisoned dog."

Lex Mosæica; or, the Law of Moses and the Higher Criticism. With an Introduction by the late Right Rev. Lord Arthur Hervey, D.D. Edited by R. Valpy French. (Eyre & Spottiswoode.)

THIS bulky volume consists of thirteen essays by various authors, preceded by an introduction by the late Bishop of Bath and Wells, and succeeded by a summary by Dr. Wace. The object of the essayists is to demonstrate the untenable position occupied by the higher criticism of the Old Testament. To quote the words of the editor in his preface:—

"The Higher Criticism has had its say in this country as well as on the continents of Europe and America. Sporadic efforts have been already made by responsible writers to show that the new position is either untenable or is fraught with greater difficulties than the traditional view. But it occurred to the editor that there was still room for a work which should put to a more systematic test the working of the recent hypothesis. We appeal to the same documents as our opponents. We believe that our opponents are equally with ourselves desirous to arrive at truth. The critics have appealed to the development of events as recorded in the Old Testament in verification of their theories: we endeavour to show that upon these theories the history is unworkable in any one of the cen-

turies between the period of the great lawgiver and the completion of the canon."

The first of the thirteen essays which are here brought together turns out to be an epitome by Prof. Sayce of his interesting book lately published under the title of 'The Higher Criticism and the Monuments,' in which he seeks to show from the cuneiform tablets found at Tel el-Amarna in Egypt (written about 1500 B.C.), containing a correspondence between the Kings of Babylon and Egypt and the Governors of Palestine, that writing was common in Palestine at that epoch. The inference is disputable. It appears to many scholars that a diplomatic correspondence is no evidence of familiarity with writing among the people at large, even in the case of civilized nations. In 'Moses the Author of the Levitical Code of Laws,' Canon G. Rawlinson endeavours to prove that the references to Deuteronomy in Joshua are proof of its Mosaic authorship; but unluckily for his theory he is entirely ignorant of the fact that the book of Joshua is held by critics to have passed through the hands of a post-Deuteronomic editor, and that this position must first be disproved before the Canon can use the book as evidence in the manner that he does. The Rev. George C. M. Douglas in an essay on the 'Deuteronomic Code,' extending over more than forty pages, vainly strives to establish that there are no material discrepancies between the laws of Deuteronomy and those of the preceding books of the Pentateuch. 'The Period of Joshua' is dealt with by the Rev. R. B. Girdlestone, who argues that the discovery of the ruins of Jericho is a voucher for Joshua's authorship of the book which bears his name. In an essay on the 'Period of Judges' the editor finds a number of allusions to the laws of Moses; but he knows so little of the theories of his opponents that he believes them to hold all statements respecting the ark, the ephod, &c., to have been invented by priests during the Babylonian exile! Of what value can be the criticisms of a man who comprehends so imperfectly his opponents' position? His contention that the speeches in Chronicles to which there are no parallels in Samuel or Kings are written in Hebrew as classical as those in the last-named books is amusing for its naïveté; and its baselessness has been more than sufficiently demonstrated by Prof. Driver in the April number of the *Expositor*. The Rev. J. J. Lias, in his essay on 'The Times of Samuel and Saul,' maintains stoutly that the narrative of the appointment of Saul as king bears no traces of duplicate origin; and he lectures Wellhausen for not using the Hebrew lexicon as he should do! The essay on 'The Period of David and Solomon,' by the Rev. F. Watson, is of superior quality, and is worthy of better company than that in which it is found, but 'The Northern Kingdom,' by Dr. Sharpe, calls for no special remark. The article on 'The History of the Southern Kingdom in relation to the Law of Moses,' by the Rev. Alexander Stewart, is discursive and rhetorical; and Prof. Stanley Leathes in his lucubration on 'The Eighth Century,' if he finds the same expressions used in Hosea or Amos as in the Pentateuch, at once concludes that they must have been borrowed from it. Dr. Sinker, who

writes on 'The Seventh Century,' often argues in the same inconclusive manner: he brings forward again the exploded "archaisms" in the Pentateuch, and quotes (like Hengstenberg and Keil) in proof of its antiquity words which there is no reason to suppose to be ancient, except their occurrence in the Pentateuch itself! Mr. Spencer is the author of a painstaking and elaborate monograph on 'Ezekiel and the Priestly School'; on p. 553, however, he forgets that the priests have the charge of the sanctuary in Numbers iii. 28, xviii. 5; and on p. 554 he has overlooked Numbers xvi. 9, which shows that the inferior position of attendants on the people, to which he supposes the Levites were degraded by Ezekiel, had been (upon his theory) already assigned to them by Moses, many centuries previously. Dr. R. Watts discourses, in a declamatory style, on 'The Post-Exilic Period.' The thirteen essays are followed by a closing summary, in which Dr. Wace naturally enough represents the orthodox position as finally rehabilitated against all objectors.

In all these contributions the same arguments are advanced, on behalf of the traditional theory, which were propounded by Hengstenberg fifty years ago, and which have been shown again and again to be inconclusive. How, indeed, can anything new be expected from the authors of the present essays, some of whom are entirely unknown as Biblical scholars, while others either evince no acquaintance with Hebrew, or display only an antiquated scholarship? A sound Biblical criticism can only be based upon an exact and thorough knowledge of Hebrew, perhaps even the cognate Semitic languages as well, must be known in spite of what is urged by Principal Wace, who says that the writers of the essays "have endeavoured to subject the question at issue to a fresh and thorough historical investigation. They have mainly confined themselves to this branch of the subject, leaving the literary analysis of the texts of the Scriptures to others."

The contributors to 'Lex Mosaica' remain uninfluenced by the repetitions and contradictions to be found in the Pentateuch and the other historical books, which nevertheless can only result from different documents having been employed in the composition of these books. The critical study of the various groups of laws contained in the Pentateuch shows that they belong to widely different ages, and that they were in fact introduced gradually after the nation was consolidated into a state; but they were not written by Moses, who could not, for example, have legislated for a king (Deuteronomy xvii. 14 to 20) at a time when the kingdom was not yet dreamt of (1 Samuel viii. 4 to 22). The orthodox school finds everywhere allusions to the laws of Moses; and yet no prophet mentions him as a lawgiver, except the post-exilic Malachi. No doubt a reasonable criticism would convict some continental scholars, especially in their more recent developments, of being arbitrary and extravagant; but the writers in 'Lex Mosaica' endeavour to prove too much, and in consequence prove nothing at all.

Life of Warren Hastings. By Col. G. B. Malleon, C.S.I. (Chapman & Hall.)

Is there room for another life of Warren Hastings? Col. Malleon thinks that there is, and if it be true, for instance, as some critics assure us, that Macaulay's essay still holds the field, the appearance of Col. Malleon's bulky volume may be welcomed. In it the reader will find abundant materials for coming to a just conclusion about the true character of the statesman whom the Prince Regent declared to be "the most deserving and the worst used man in the British Empire." If Col. Malleon has added little of his own to the facts and arguments of former workers in the same field, he has at least brought together a mass of detailed information not to be found in any single work on the same subject. Sir James Stephen and Sir John Strachey dealt each with a separate portion of Hastings's career; and Mr. George Forrest's masterly review of Hastings's administration closes naturally with his retirement. To these and one or two other writers of the day, all handsomely mentioned in the preface, Col. Malleon pays the further tribute of free quotation in the text and notes. He thinks that if Sir John Strachey had found leisure to complete the story of which his book on the Rohilla War is a noble fragment, "the rhetoric of Macaulay must have yielded to his incisive pen. Had he taken in hand such a task, this book, I need hardly say, would not have been written; I should have preferred to read the product of a master's hand."

His own aim, he tells us, was to bring out, "on a scale sufficiently ample," a biography which, while dealing mainly with Hastings's political career, should enable the curious reader to "watch the Governor-General in the Council-chamber; to follow him into his study; to share his thoughts as he reads the letters of his masters and his agents; above all, as he opens those from his malevolent colleagues in Calcutta, and casts a glance over the reports of the doings of their aiders and abettors in London." The design is excellent, nor does the execution lag far behind. Col. Malleon's zeal, industry, and special knowledge are beyond dispute. His power of describing a series of events, of defending or denouncing a given policy in language often vigorous, sometimes weighty, and always straightforward, displays itself in many a page and chapter of this book. His account of the Mysore and Marátha wars, with their fateful crises and sharp turns of fortune, reveals some of the best qualities of the military historian. The story of the great Proconsul's long and resolute struggle with his foes in the Calcutta Council displays righteous indignation against the triumvirate who, led by Philip Francis, went so near to ruin not only Hastings himself, but the infant empire which he was doing his best to maintain and strengthen.

Some of the evil which they did was to live long after them in the slanders which James Mill and Lord Macaulay disinterred from the speeches of Burke and Sheridan; but their attempt to blacken the face of Warren Hastings in the eyes of his Indian subjects and neighbours proved, as our

author once more shows, an egregious failure. In exposing the mischief wrought by the ignorant self-conceit of Francis and his allies Col. Malleon reads a sharp, but wholesome lesson to the globe-trotters and faddists of the present day. If he is somewhat severe upon Fox and one or two of his political friends, he has made it clearer than ever that the studied malignity of Francis, working steadily upon Burke's impressionable brain, ensured the impeachment of Hastings by the Commons, and his subsequent trial in the House of Lords. It is, however, a mistake of Col. Malleon to try to maintain that Francis and Junius were one and the same person. We publish to-day a letter that will probably prove a final blow to that baseless theory.

Col. Malleon's account of the origin and results of the Rohilla War may be read with interest and profit by those who have not studied Sir John Strachey's exhaustive volume, nor plunged with the help of Mr. Forrest into the original records of the Bengal Foreign Office. They will learn how destitute of foundation was the tale of horror which Macaulay spun out of Burke's speeches and Mill's history; and they will understand why Hastings lent a British brigade to the ruler of Oudh for service against a neighbour whose bad faith and intrigues with the Maráthas were an obvious danger both to Oudh and Bengal. "Was Hastings," asks our author, "to sit still and see the buffer state devoured?" As a matter of sound policy, Hastings felt bound to join his ally in a war provoked by the wanton breach of a treaty which an English general had virtually guaranteed. The Rohilla atrocities, as Mr. Forrest has pithily put it, "owe their birth to the malignity of Champion and Francis; their growth to the rhetoric of Burke; and their wide diffusion to the brilliancy and pellucid clearness of Macaulay's style."

There is no need, however, to follow Col. Malleon through all the controverted points in his hero's career. In each case he supplies the right answer to the calumnies embodied in Macaulay's essay. Thanks to Horace Wilson, Mr. Forrest, and others, it was easy for our author to make short work of the absurd old legends about Chait Singh and the Oudh Begams which Mill in an evil hour awakened from the slumber of thirty years. In the matter of Nandkumar and Impey he was bound to follow the lead of Sir James Stephen; and he proves that Sir Alfred Lyall was altogether wrong in likening the gentle Hastings to a son of Zeruiah. But his pages give us none of those glimpses into Impey's private intercourse with his old schoolfellow and lifelong friend which the works of Gleig and the younger Impey—to say nothing of the Museum MSS.—might have furnished him. Indeed, there is no reference in his book to Elijah Impey's memoir of his father—the memoir which ought to have shamed Macaulay into modifying his atrocious libels on the Chief Justice of Bengal.

That Col. Malleon has done ample justice to the public virtues of the great Proconsul no candid reader will be tempted to dispute. But in his zeal for vindicating the fair fame of Clive's great pupil and successor in the task of founding our Indian empire, his latest biographer seems at times to

endanger his case by unnecessary repetitions and incessant harping on his hero's excellences. One can hardly help feeling like the Athenians, who got so tired of hearing Aristides called the Just. *Ne quid nimis* holds good of most things. Perhaps Col. Malleon thinks that it needs a surgical operation to drive a new idea into the head of the average Briton.

The text of the book in some few places requires careful revision. What, for instance, is meant by "the principles of a track" (p. 428)? There are two or three slips of grammar and some evident misprints. In his care to acknowledge his debts to earlier writers, Col. Malleon now and then stumbles on the wrong creditor. He quotes in one case from Mr. Forrest a well-known passage of Hastings's defence before the Lords, which first appeared in Debrett's Report of the great trial. At p. 441 he credits Sir A. Lyall with "unearthing" from Nicholls's 'Recollections' a sentence which Capt. Trotter had quoted some ten years before in his 'Life of Warren Hastings.' There is, moreover, no reference anywhere either to Debrett's Report or to his quarto volume of 'Debates of the House of Lords.'

The Gentleman's Magazine Library. Edited by G. Laurence Gomme, F.S.A. — *English Topography.* Part V. (*Hampshire—Huntingdonshire*). Edited by F. A. Milne, M.A. (Stock.)

THE volumes of this most useful compilation are produced with commendable regularity. The one before us, if we mistake not, is the eighteenth, and the editor is still far away from the end of his labours. When the series is complete, it will be, in most respects, far more useful than a set of Sylvanus Urban himself. In our previous notices we have more than once drawn attention to the fact that the method of classification adopted by Mr. Gomme is eminently satisfactory, and with reasonable care it will now hardly be possible to fail in discovering anything which has ever appeared in the *Gentleman's Magazine* relating to any of the subjects with which Mr. Gomme has already dealt. Yet there is one grave fault to find with the plan which the editor has adopted: it is difficult to forgive him for leaving his text absolutely without notes. We do not, of course, mean that he ought to give us anything of the nature of a commentary. Such a thing would be well-nigh impossible, and if this were not the case, the time taken up would be far too great; but obvious and undoubted errors might surely be pointed out, and here and there a hint supplied as to where to find further and more modern information on important subjects. Some of the earlier volumes of the series contained short notes of the sort we mean, which have been found very useful.

The present volume is occupied with information regarding Hampshire, including the Isle of Wight, Herefordshire, Hertfordshire, and Huntingdonshire. It is, of course, not the fault of the editors, but it is only right to remark that it does not contain by any means so large a body of interesting information as is to be met with in some of the earlier volumes devoted to English topography. To account for this is by no

means easy. The size of the districts represented has probably not a little to do with it. It may also be, as North-Country antiquaries are not slow to inform the world, that the archaeological spirit developed earlier, and has been more widely diffused, beyond Trent than in more southern regions. When, however, we think of the books—excellent for their time and the opportunities of their writers—which have appeared regarding cities, towns, and villages in the four shires to which this volume is devoted, we are constrained to confess that we have furnished no sufficient reason for a deficiency which will be manifest to every careful reader.

As was to be anticipated, Winchester and St. Albans attracted the attention of many of the correspondents of Sylvanus Urban. The former was interesting to two classes of people: those who were enthusiastic regarding the architecture of the Middle Ages, and those who had a sentimental regard for a city which was long our southern capital. One writer draws attention to the state of Winchester in matters ecclesiastical in the time of the Commonwealth. It seems that in 1652 the mayor, bailiffs, and commonalty petitioned the Commissioners for Plundered Ministers, asking that the old church order might be abolished, and the city divided into two parishes, each of which they desired to be under the charge of a Parliamentary minister. This they averred would be amply sufficient for the religious wants of the people. The reply of the Commissioners is printed at full length. After stating

"that there are within the said City the severall parish churches of Clements, Thomas, Swithins Kingsgate, Lawrence, Calender, Maurice & Peters Colebrooke, divers or most of which Churches are very ruinous and fallen much into decay, and that the same have stood void and destitute of Ministers for divers years now past,"

they proceed to order that, if good cause to the contrary be not shown before December 2nd next, the churches of St. Maurice and St. Thomas shall be retained and the others sacrificed. This order was duly published, but no objections were raised, and it was, therefore, made absolute on December 9th. From a tract published after the Restoration, from which some extracts are supplied, we find that some of these disused churches were turned into pigsties, and even subjected to more scandalous abuses. We by no means believe that, except in a few cases, churches were desecrated by the Parliamentarians out of mere fanatic wantonness; but historical associations in no degree touched their sympathies, they had not the least taste for mediæval art, and their religion was utterly opposed to all those ideas of the holiness of ecclesiastical buildings which their High Church adversaries had inherited from remote times.

Another correspondent sends a curious inventory of the goods pertaining to the Hospital of St. John within the city of Winchester, taken, as it would seem, in 1442. Among other treasures there were a head of St. John the Baptist, two images of the same saint, and one of the Blessed Virgin, all made of alabaster. It has recently been proved almost to demonstration that the St. John's heads in alabaster, a few speci-

mens of which have reached our time, were made at Nottingham of alabaster quarried at Chellaston, near Derby. The above entries are interesting as they show that in the middle of the fifteenth century these works of art had penetrated into the south of England. That the Nottingham tradesmen turned out heads of St. John the Baptist is certain, but we are not aware of there being any evidence that images of the Blessed Virgin were also made there. Her alabaster image in companionship with that of St. John suggests that there may have been a manufactory at Nottingham of these objects also. The subject deserves attention. The correspondent who sends the inventory states that in the time of Dr. Milner, the Winchester historian, there was in the dust-hole of the hospital "the figure of St. John the Baptist's head in the dish." Can this be the head mentioned in the inventory? If it has not perished or been rescued, it is to be hoped that some one may remove it to a place less unsuitable.

A correspondent writing just a hundred years ago sends a strange inscription which he says occurs on three small bells at Warlington, in Hampshire. The bell-chamber seems to have been dark, for he speaks of making out the inscription by the help of a lantern. We are utterly unable to read it, or even to make out with certainty what is its language. There is surely a mistake on the part of either the bell-caster or the copyist.

A writer of the year 1846 asserts that in taking down an old monastic building at Hereford two skeletons were found enclosed in the wall, and draws the conclusion that the persons to whom they once appertained had been immured alive, after the fashion set forth in Scott's 'Marmion.' This subject has been much discussed of late, but we do not call to mind that the Hereford case has been mentioned by any one.

Recollections of a Military Life. By General Sir John Adye, G.C.B., R.A. (Smith, Elder & Co.)

SIR JOHN ADYE has fallen in with the prevailing fashion in publishing reminiscences of his past life; but he is somewhat unfortunate in coming after so many autobiographers, for the public has read so much of late about the Crimean War and the terrible hardships of the British army that a certain amount of weariness has resulted. And for the same reasons the Indian Mutiny is a topic in which it is difficult for the average reader to feel any keen interest, however much each new volume that appears may exercise the controversial abilities of the senior United Service Club. Nor can it be said that Sir John's style is particularly attractive: it is unaffected, but it is tame and slipshod, and the following specimen shows that the writer is not too heedful of rules of grammar:—

"Meeting H.R.H. the Duke of Cambridge a few minutes afterwards at the head of the Guards, he spoke of the sad loss the army had just sustained; and seeing that I was ignorant of the circumstances, went forward a little."

Sir John has been a soldier all his life, and, besides serving in the Crimea and the Mutiny, he has taken part

in more than one of the little wars of which the Indian frontier is ever and anon the scene, and he was at Tel-el-Kebir with Lord Wolseley. Yet either he has gone through singularly few personal adventures, considering the variety of service that he has seen, or native modesty has forbidden him to chronicle his experiences. When one thinks of what Marbot would have made of such a career, and turns to this placid, somewhat dull volume, one feels that the art of memoir-writing is better understood on the other side of the Channel.

The author's views are sensible; his praise is freely bestowed when he thinks praise deserved, as his remarks on Lord Raglan show, and when he cannot praise he prefers to be silent—a judicious course for an autobiographer who does not love to be involved in quarrels and disputes. He has definite opinions on a variety of subjects: on the proper policy to be observed towards Afghanistan and on the Indian frontier; on short service, of which he is a strong advocate; and on breech-loading guns, the introduction of which into the British service he is believed to have done much to hinder.

An anecdote of General Simpson, Lord Raglan's successor, has, we think, been told before:—

"The two allied Commanders-in-Chief, Simpson and Pelissier, were men of very different character and also of general appearance. The one was a tall, thin Scotchman; the other a short, stout, thick-set Norman. The first time they met after the capture of the city, Pelissier rushed up to the English general and embraced him with great fervour, having almost to climb up to reach his cheek. The English staff were amused at this demonstration, and said to Simpson, 'Why, General, Pelissier kissed you!' And his reply, with a strong national dialect, was: 'Well, it was a great occasion, and I could na' resist him.'"

In the autumn of 1872 Sir J. Adye returned to the Crimea in company with General Gordon to report on the state of the cemeteries of the British army. The commissioners were received by the Russians with the utmost courtesy:—

"We arrived at Sebastopol on August 29, and found the city in ruins, and almost exactly in the same condition as when the allied armies had left it seventeen years before. The churches, barracks, theatres, and storehouses were all roofless; and the Malakoff, Redan, and other defences mere crumbling earthworks. All was so quiet and still, and such a contrast to the stirring times of the years gone by, in the hardships and vicissitudes of which Gordon and myself had shared. We seemed to know every inch of the ground, and for many days wandered about, taking notes of the various cemeteries, great and small, scattered over the country."

Two amusing little stories may be quoted:

"Some years ago the Minister for War, so it is said, being desirous of acquainting himself with the work of the different branches, visited the various rooms and inquired as to the details. Meeting a gentleman in the passage, he asked at what hour he usually came to his duty. 'Oh!' said the gentleman in reply, 'I usually stroll in about eleven or twelve o'clock.' 'Stroll in,' said the minister, in surprise; 'then I presume you do not leave until a late hour?' 'Well,' replied the gentleman, 'I generally slip off about three o'clock.' 'Slip off at three?' said the minister, much scandalised. 'Pray, sir, may I ask what department you belong to?' 'Certainly,' said the young man; 'I come every

Saturday to wind up the clocks!'.....After he [Lord Cardwell] had ceased to be minister, it so happened that the wife of one of his former colleagues in the Government gave birth to a child, and Lord Cardwell called to make inquiries. When the butler opened the door, he announced that her Ladyship was going on well. 'A girl?' said Cardwell, inquiringly. 'No, my Lord.' 'Oh, a boy?' remarked Cardwell. 'No, my Lord.' 'Why, surely—' but before he could say more, the butler interposed, 'Beg pardon, my Lord, but it's a little hare' (heir)."

Another anecdote worth repeating occurs in a note of the late Lord Airey's:—

"When I was at Gibraltar, Drummond Hay, our Minister at the Court of Morocco, sent me over the Grand Vizier and the Commander-in-Chief of the Moorish Army. They were solemn, silent, but not unobservant parties. Amongst other things, I showed them some long-range seaward artillery practice. When they saw the little flag shot down two or three times, they turned to me, and simply said, 'The Spaniards may go to bed!'"

The book is illustrated by Sir John Adye's sketches, and it seems that his love of art on one occasion led him to paint a drop-scene for some private theatricals at Secunderabad:—

"One afternoon I was seated accordingly, in some old clothes, on the top of a step-ladder, with a large brush and a bucketful of sky-blue, attempting to produce some lovely cloud effects, when a private soldier of the 18th Royal Irish strolled in smoking his pipe. After admiring the scenery for some time, and evidently taking me for a professional, he remarked: 'I say, guv'nor, is that a good business out here?' My reply was, 'No, it isn't a very permanent affair, but I like it.' Then he went on, 'I think I've seed you afore' (which was probable). 'Was you ever engaged at the Surrey in London?' I said that I had been at that theatre, but had never been engaged. 'Well, then, I have seed you afore,' he continued; 'you was acting the part of Belphegor.'"

NEW NOVELS.

Newly Fashioned. By Margaret B. Cross. 2 vols. (Hurst & Blackett.)

A HEROINE who steals is rather difficult to deal with in fiction treated more or less on the old plan, and 'Newly Fashioned' is, despite its title, of somewhat old-fashioned structure and matter. In places it even wears a slightly manufactured air. The appropriateness of the title is not conspicuous. It probably, but not certainly, points to the evolution of Beatrice Hayes's moral and spiritual nature. The girl is not without interesting, engaging, and lifelike qualities, but it is difficult to get over the sordid theft of fifty pounds—a charity committed to her charge. So many far less satisfactory volumes are, however, daily produced and pass muster, that compared with them 'Newly Fashioned' may be called good. It is tolerably well put together in spite of uncertainty, not so much of touch as of construction. A well-known type or two appear. One is the good girl-cousin who helps to keep things straight between the hero (who is her cousin) and his attractive young wife with the financial past. When it is added that she is a hospital nurse devoted to, and greatly at home in, parish politics, it is not difficult to imagine the rest. There is also a kind and clever elderly gentleman who covers and conceals his intellectual fires and youthful ambitions beneath

the mask of humorous sayings, or what pass for such. Nothing much comes of him, but we seem to know him, or at least his prototype, fairly well. There is a blighted being—a schoolmaster—socially inferior to his colleagues, of whom more might have been expected. His revenge and bitterness of spirit are a little impotent. It may be supposed that he is ultimately wiped out by a bilious fever. The fate of the hero and heroine is left very doubtful indeed—a concession possibly to the spirit of the new fiction.

The Tremlett Diamonds. By Alan St. Aubyn. 2 vols. (Chatto & Windus.)

THERE really appears to be only one redeeming character among the dreary set of fools and knaves which Mr. St. Aubyn has brought together in his last venture—the fine young officer, whose faithful love for the silly young woman he marries is splendid. For the rest, the book is a rather foolish detective story, about the loss of some family diamonds. Somehow the mystery, though well concealed till the end, fails in interesting the reader, probably because the characters are so dull that one really does not care much who has stolen the jewels. Novelists' law is, of course, traditionally defective; but Mr. St. Aubyn hardly redeems his character as a novelist by the peculiar flagrancy of his mistakes in legal procedure.

A King's Diary. By Percy White. (Cassell & Co.)

It appears from the pompous "foreword" of the editor that this little volume is the first of "Cassell's Pocket Library," and if the series maintains the promise of its first fruits it will be a notable addition to the novel-reader's bookshelves. There is hardly anything but praise to be given to this remarkable story. It is brilliantly written, and is full of the pleasant satire which comes from a genial but penetrating observation of life. It is a study primarily of one of those clever literary men with a twist in their nature which utterly incapacitates them from achieving any successful work. He is thoroughly unpractical and thoroughly lovable, but is a burden to all his worthy and wealthy relatives, and becomes a trial even to his charming and matter-of-fact wife. There is not one of the characters whom one might not have been talking and living with, so admirably are they realized by the author, and it would be difficult to single out any one for especial praise. Perhaps, after the writer of the diary himself, the best is the sleek father-in-law who had the habit of "rubbing the back of his left hand with the palm of his right, as though tickled by an invisible straw," and who had "the air of a man who has not adapted himself to suit his environment, but altered it to suit his own peculiar convenience"; but all are good. The only criticism we would venture on is that the catastrophe at the end is hardly inevitable enough; the man had the germs of madness in him, but the handsome cab accident is clumsy.

A Tragedy in Grey. By Halliwell Sutcliffe. (Skeffington & Son.)

THE tragedy, such as it is, of this nicely printed and bound little volume, might possibly have made more impression upon us had the title not prematurely prepared our minds for melancholy. It is, indeed, little more than a sketch, remarkable, to our thinking, for a good deal of false sentiment. In the person of the fair young maiden who, having nourished herself upon the 'Idylls' of Tennyson, thinks it right to propose to her brother's tutor, the author preaches his or her particular gospel of true love as opposed to that held by the world in general. Marjorie Erroll after her avowal has, in spite of surpassing youth and purity, a qualm as to the wisdom of her proceedings, and flings herself upon her bed and weeps. Whereupon we are told that "hereditary taints, even in her, had a little of their own way, and just now they were obscuring the clearness with which she had seen the right path and followed it." Oddly enough, Mrs. Dyne, who is a worldling, follows the same strange course later on; but, instead of weeping, she does her honourable best to make amends for what, in her case, was certainly a mistake. Still more curious is it that such an impossible prig as Mr. Lenton, who has spent his time writing books too good to be published, should have called forth two similar confessions from two dissimilar women. It is all very vague and shadowy; but we gather that the success of his first published book, combined with the possession of Marjorie's love, proves too much for the poor tutor's brain. As to the exact reason of his (and consequently of poor Marjorie's) unhappy end we must confess to being left in doubt. Certainly their ethereal love was not of a nature to stand daily wear, and we feel the less regret for the termination of this most unsatisfying little tale.

The Curse of Intellect. (Blackwood & Sons.)

BRIEFLY told, this is the story of a monkey who is taught to think, talk, and write by a man of enormous will-power; the result is that the monkey is so disgusted with the misery entailed on him by intellect that he kills his teacher and commits suicide himself. The conception does not seem to us altogether novel; but the monkey's pessimistic view of his position is cleverly exposed, and is perhaps, under the circumstances, natural, for there is a great deal of truth in Renan's remark that "un état qui donnerait le plus grand bonheur possible aux individus serait probablement, au point de vue des nobles poursuites de l'humanité, un état de profond abaissement," and the monkey would be the more qualified to judge from his previous experience of the debased condition. There is a certain amount of cheap satire in the book at the expense of the tame poet, the society woman, and so on; but there is enough incident to make the story well worth half an hour's reading.

A Question of Taste. By F. C. Philips. "Acme Library." (Constable & Co.)

THE third volume of the neat little series known as the "Acme" is by Mr. Philips, and is called 'A Question of Taste.' It is a slight and melancholy drama. The characters and incidents are merely sketched.

The story, such as it is, is told with ease and mastery, and the treatment of the principal situation does not lack originality. The chief motive is unpleasing. An exquisitely beautiful and impecunious maiden is cursed with a taste for much "siller" and "silk attire." Her devoted lover is a man of law with only a moderate share of this world's goods, and no immediate prospects. She allows him to throw up his career at the Bar and to fly Cape-wards in quest of a big fortune. He returns to find himself jilted, not altogether for the *beaux yeux* of an African millionaire. The result, tragic so far as the "Black" is concerned, is told by the somewhat clumsy medium of extracts from his own diary. The clever author does not appear to have made superhuman efforts to engage his readers' sympathies on behalf of any of the actors, except the unfortunate coloured gentleman. The consequence is that these rapid silhouettes and incidents are not particularly moving. If the heroine be meant to suggest latent possibilities for good perverted by circumstance, the idea is too subtly conveyed for the plain reader. To many she is likely to appear nothing but a fraudulent little monster full of craft and meanness.

Jacqueline. Par Th. Bentzon. (Paris, Calmann Lévy.)

THE well-known lady on the staff of the *Revue des deux Mondes* who writes under the name of "Th. Bentzon" has undertaken with success, in 'Jacqueline,' the history before marriage of a young flirt, and relates how, for good reason, she becomes a man-hater, and how she ceases to be one. The confessor of the fast young ladies of Paris is introduced, and tells us that his penitents are "lambs who wear wolves' clothing because it is the fashion."

Le Frisson de Paris. Par Abel Hermant. (Paris, Ollendorff.)

THE clever author of 'Le Cavalier Miserey' has made an attack all along the line upon the Slavs. He has dressed them as Roumanians, and has unfortunately pretended to introduce the Queen of Roumania and many other real persons into his book; but it is the Russians who are clearly meant. One character ought to live—the man who was "so great a snob that he always behaved like a gentleman when it was in the least possible to do so."

BILLIARDS.

UNDER the title of *Hints on Billiards* (Bell & Sons), Mr. J. P. Buchanan has compiled a sensible and short treatise on the game, intended specially for that class of amateurs who have neither time nor inclination to practise, but who nevertheless like to play a game occasionally, and wish to have their difficulties made easy. So much is gathered from the preface, in which it is also stated that "Billiards," by Joseph Bennett..... is universally admitted to be a standard work," but is written for such students as can and will practise the game. This seems to mean, in other words, that the writer believes he can successfully appeal with his short, but in some respects more modern work, to a public which is missed by the longer manual expository of the class of game which prevailed twenty-five years ago. It may very likely be so, and the author's work is sufficiently good to deserve a measure of success; but what is to be said of offering assistance to

men who confessedly will not take the trouble to help themselves, and who certainly need no encouragement—rather the contrary—to exhibit their poor performances to much-enduring spectators? Passing this lame justification for the work, its general plan is sufficient for a treatise on the modest scale of the present volume. The table is described in the usual way, and elementary hints regarding the game are supplied, most of which are sound. For example, the student is recommended to learn from a professional, than which no advice could be better, specially if it were added that unless he practises what is taught, he may as well save himself the cost of lessons. Also the beginner is advised to frequent and study exhibition matches; this too is profitable, but not until the beginning stage is long past. Next he is initiated into the mysteries of side, screw, and other refinements of play; not only this, but the spot stroke and top of the table play are duly expounded, all for a gentleman who desires to play without entering upon the drudgery of practice! Many of the remarks are most excellent—"Don't get into the habit of talking whilst playing, but, even when it is not your turn to play, give your whole mind to the game.....Give misses with the *point* and not the *side* of the cue. It is not only childish, but actually unfair to your opponent"; and all that is said respecting the etiquette of the game, which in ordinary clubrooms is so grievously neglected, deserves careful attention. The remarks about aim and impact are, we think, needlessly obscure. Save in one instance (that of playing full-ball), the two points are more or less apart, and when playing allowance has to be made for this fact. There are other obscurities, arising probably from confused definition rather than from error in intention, and the word *nerve* is on one occasion used when *nervousness* would seem to be meant. Again, in spot play the general rule is laid down "the nearer the red the better the play." Now, though no doubt the author means rightly enough, yet this, as it stands, is an inaccurate statement; one of the worst faults in spot play is to leave the player's ball too close to the red. In another place it is roundly stated that all professionals are adepts at playing with the left hand, and that no one can play really well in a bad style. We rather think Peall can play very little indeed with his left hand, and we wonder what Mr. Buchanan could find to admire say in North's style, beyond the fact that when in form he is an undeniable scorer. Dawson, too, when he first appeared in London had a very peculiar manner of play, though he played his game with dogged determination. A good style depends considerably on the make of the player's figure; a well-made man naturally assumes graceful attitudes, whereas another less favoured by nature, though perhaps as good a player or better, is more or less clumsy in the manner of his performance. The diagrams serve their purposes, but, like those in most books on English billiards, are drawn on an incorrect principle. The path of the centre of a ball should be shown, and a moment's thought would satisfy any one that it can never reach either another ball or a cushion, there being always a break or hiatus equal to the length of the radius. Finally, in the matter of dealing with players and records it is greatly to be desired that some restraint should be exercised in the language used to describe performances. John Roberts, jun., is admittedly the best player of the English game of the present day; but to write of him as an incomparable cueist, whose breaks astonish the whole English-speaking world, is simply to make him and his game appear ridiculous. His long spot-barred breaks consist now for the most part of series of cannons, in the compilation of which his skill and manipulation fall far short of the ordinary performances of Frank Ives and other masters of that art. In the matter of records, too, we should have expected a gentleman so expe-

rienced as Mr. Buchanan evidently is to have written with greater caution. In all exhibition games there is a tendency for players not to claim foul strokes, and not to question too nicely whether a delicate cannon has just been made or just been missed. Many of the so-called gigantic breaks would have been successfully challenged and stopped before they had passed ordinary limits if the opponent had thought it worth while to do so. But his interest lies the other way, the public being drawn by series of breaks which in some instances are absolutely fictitious. In such a case they are doubly defrauded. They are attracted by reports which convey a false impression of the form of the players, and whereas they pay to see a game of say 750 points, if errors of marking account for 250, it follows that but 500 points have been legitimately made. Such things happen, and they should make persons very cautious in admitting records made in mere exhibition games.

FRENCH MEMOIRS.

We do not quite understand the reference by the publishers (Messrs. H. S. Nichols) of the new edition of the memoirs of Madame du Hausset, entitled *The Private Memoirs of Louis XV.*, to "the original and only editions of these works which we are reprinting," as "forgotten, almost unknown, and unprocureable." It is true that the "original" edition of Madame du Hausset is exceedingly rare. But the "original" is not the "only" edition. On the contrary, these memoirs were reprinted by F. Barrière in his well-known 'Bibliothèque des Mémoires relatifs à l'Histoire de France pendant le XVIIIème Siècle,' which MM. Didot kept for many years, and we believe still keep, in stereotype. This, however, is a matter of no great consequence, though Barrière's edition contains a considerable collection of editorial matter, which might very well have been digested with later information into a fuller introduction than is here furnished as to the origin and history of these very curious memoirs. It certainly would have made them more interesting to the English reader if he had been furnished with an abstract and a criticism of the reported facts, which in the case of a document of less evident internal genuineness might seem to sceptics rather suspicious. The 'Memoirs' are inferred rather than certainly known to be the work of Madame du Hausset, one of Madame de Pompadour's two abigails. Sénac de Meilhan, a fairly well-known person, is said to have rescued them from a fire in which M. de Marigny, the Pompadour's brother, was burning papers connected with his sister, and to have given them to Quentin Craufurd, a sufficiently remarkable specimen of the "Scot abroad," who made a fortune in the service of the East India Company, and spent it at Paris and (after the Revolution) at other continental capitals. Craufurd—who, besides being a nabob, was a bibliophile and a friend of many great personages, including Marie Antoinette—reduced the manuscript, which was a very unclerly one, to order, and published, or rather printed, it in a privately issued collection of original memoirs, whence it found its way to Barrière's. Carlyle must have read it pretty early, and a great many in proportion of his favourite touches and stories are to be found in it. For the rest, it is an amazing little book enough, written by an evidently very respectable person, who relates the most astounding things in a perfectly decent and unconcerned style, feels an unfeigned respect for her mistress as "a superior person and a true friend" when she acted as procuress for her royal lover, and altogether presents an almost unique picture of moral "topsy-turvyfication." It is important also to notice that her account, which is almost the only genuine and unvarnished account of Louis XV.'s private life, goes very far to disprove

the lurid pictures of abomination which Republican writers have been pleased to draw. The king's vices, as carried on in the legendary *Parc aux Cerfs* and (detail as much more effective as it is less lurid than the usual imaginations) in "the two little apartments next the chapel," appear to have been exercised in a good-natured, businesslike, *bourgeois* sort of way. Nobody was torn shrieking from shrieking parents, or drugged, or outraged in any way; there were no swarming harems or grisly seraglios. The procedure appears to have been as little romantic as it was tyrannical, the favourite of the moment being obtained by ordinary commercial methods (combined with a little deception as to the identity and rank of the lover), lodged by herself, or at most with one companion, in a quiet house, with no mutes or guards but a decent-looking duenna and an ordinary establishment of servants, and comfortably pensioned off when Louis was tired of her, after which a husband who did not ask questions and was satisfied with her dowry was usually found for her somewhere in the country. It was a sort of Vicious Benevolent Asylum—immoral, prosaic, and unharrowing to an almost comic degree. Madame du Hausset does not say very much about it; but though there have been found recently laborious historians to examine the whole history or legend of the *Parc aux Cerfs*, we do not think they have added much to, and they certainly have taken away nothing from, her guarded revelations. The translation, as to the origin of which nothing is said (unless the "advertisement" quoted from the *London Magazine* is to be taken with it), is good; but the notes are very capriciously selected from those of Craufurd and Barrière.

The memoirs of the Count de Ségur are extremely interesting, as is well known to all students of the Napoleonic period. Messrs. Hutchinson & Co. publish, in one volume, the personal reminiscences which formed part of the author's memoirs and miscellanea, which were published more than twenty years ago. The translation is readable and fairly free from French idioms; but it contains some words and phrases which might have been improved. For example, we do not speak of the "consecration" of Napoleon or of the "consecration" of the French kings at Rheims, but of the coronation, although "consecration" is the literal translation of the French word. We say *Coruña* or *Corunna*, but Mrs. Patchett Martin everywhere says *Corogne*. Ségur, on the whole, was fairly truthful, and he was mixed up in so many events of the moment that it is always pleasant to have his own account of transactions, even where historical truth has already been reached with regard to them. There are a few anachronisms in the work, as, for instance, the statement that "a gas lamp" had been erected in the Avenue Marigny before the French Revolution.

The *Journal Intime de Benjamin Constant*, which now appears in volume form, supplemented by a considerable number of letters to his family, by some interesting portraits, and by a useful introduction from M. D. Melegari (Paris, Ollendorff), is not, of course, a new book. It is nearly eight years since its publication in the *Revue Internationale* supplied what, if it is not quite (as M. Melegari, with natural partiality, quotes from some contemporary reviewer) "the finest human document of the century," was certainly one of no ordinary interest. But it gains very much by its present setting, and, with the natural ingratitude of recipients of gift-horses, we only wish that it had gained still more by the juxtaposition of all the various fragmentary documents—especially the letters to Madame Récamier—late recovered. 'Adolphe' might well have been added, and also those articles of Loewe-Weimars and Sainte-Beuve which, though the latter great critic perhaps had some actual animus against Constant, are now, until some lost papers turn up at any

rate, indispensable for completing the picture of a most remarkable person. All that Constant himself published, except 'Adolphe,' is, by consent even of his most faithful devotees, dead, never to be revived. His political career was marked by too serious and indefensible tergiversations, and belonged, even in its most creditable part, to too transient and unimportant a phase of European politics, to be worth much attention. But the man, as had been seen by shrewd observers even before this late resurrection of documents about him, was of extraordinary interest. A link between Rousseau and Beyle, between "sensibility" and "analysis," he brought the latter to criticize the former after a fashion to which it would be difficult elsewhere to find a parallel. Not only was the very curse of Reuben on him in point of instability, but though he could not be called either wholly ungenerous or wholly unamiable, he was capable of doing the most unbelievable things—things which, as Lord Welter says in 'Ravenshoe,' "a fellow can't do." His astonishingly keen intelligence on isolated points of literature, politics, and what not was steadiest and kept together by no general principle or theory of any kind—not so much as that of "self-interest well understood." He was a predestined failure; and the secret of his predestination, though it is clear even in 'Adolphe,' is nowhere so clear as in the 'Journal Intime.' The appliances for its study which M. Melegari has provided are all welcome, especially the portraits. There are four of Benjamin himself, at the ages of three, eight, twenty-three, and fifty-five; but, unfortunately, none at that time (between thirty and forty-five) when he was most interesting. Madame de Staël need not, perhaps, have appeared, for she is always the same, and never attractive. The portrait of Madame Récamier is not one of the hackneyed and got-up "goddess" representations, but Gérard's most remarkable drawing, in which the divine Juliette is sitting with her back to the spectator and her head twisted so as to exhibit the faultless, heartless profile of the face. That of Constant's mother is characteristic, and, if not exactly beautiful, has much charm; that of his elderly early love, Madame de Charrière, is a most striking presentment, which is very nearly hideous, but not wholly disagreeable. If any one will imagine Méryon's famous grotesque of 'L'éternelle Luxure' made rather more human and much more good-natured, he will have something like Madame de Charrière before him.

POLITICAL AND SOCIAL LITERATURE.

MR. FISHER UNWIN publishes *Municipal Government in Great Britain*, by Mr. Albert Shaw, an American writer. It is an excellent book, of which we have had a foretaste in the article on Glasgow in the *Century Magazine*, which has been much read in this country; and the chapter called "The British System in Operation" is the best account that exists of our system of municipal elections. The chapter on the government of London is not so satisfactory, as it opens with the statement that Metropolitan London "never had a legal existence" or "a fixed boundary line," and that before 1888 "the Metropolis had no distinct organization." One would suppose from these bold and crude statements that the writer had never heard of the Metropolis Local Management Act or of the Metropolitan Board; but later on in the same chapter he gives an accurate account of the Act and of the Board, so that we can hardly explain this discrepancy. The Metropolis had had from 1855 its boundaries, which were immutable and upon which a large amount of taxation depended and depends, and it had an organization quite different from that of a municipal town, but as "distinct" as possible. It was, we submit, unnecessary for Mr. Shaw to state over again in his account of London since 1888 the franchise, inasmuch as

the franchise is the municipal franchise as applied to counties by the Act of that year.

Messrs. Macmillan & Co. publish *Aspects of the Social Problem*, edited by Mr. Bernard Bosanquet, and written partly by him, partly by Mrs. M. Callum, partly by Mr. C. S. Loch of the Charity Organization Society, and partly by Mr. Dendy. The book is a meritorious production, but not lively. The best articles are, perhaps, those of the editor and of Mrs. M. Callum, and deal with the duties of citizenship, the protection of children, and other topics largely connected with the Poor Law. The book is mostly true so far as it goes; but there is, perhaps, in Mrs. M. Callum's article entitled 'Some Aspects of Reform' too much apparent attack upon recent tendencies in Poor Law administration, supposed to have been introduced by the alteration of the franchise and the action of parties at recent guardians' elections. Taking the country through, we fancy that there has been very little change; and one of the most interesting contributions to social science which could be attempted at the present time would be to describe the number of unions in which there has been marked change, and in what exactly that change has consisted. This is not attempted by the present writers, and we believe that it remains as yet an unexplored field.

Reminiscences of Richard Cobden, by Mrs. Salis Schwabe, published by Mr. Fisher Unwin, is a translation of a work which was published some years ago in France, and contains some letters of Cobden not without interest, but already frequently quoted, and a good many of his less important speeches, not being those in the House of Commons.

LIST OF NEW BOOKS.

ENGLISH.

Theology.
Anglican Pulpit Library: Vol. 2, Epiphany to Septuagesima, royal 8vo, 15s buckram.
Cohen's (Rev. H.) Talmudic Sayings, Selected and Edited, cr. 8vo, 2/6 cl.
Fitzgerald's (P. F.) The World's Own Book, or the Treasury of A Kempis, royal 8vo, 7/6 cl.
Gospel (The) on the Continent, Incidents in the Life of James Craig, edited by his Daughter, cr. 8vo, 6/ cl.
Molyneux's (R. B.) Reasonable Faith and Hope, cr. 8vo, 5/ Parsons's (J. D.) Our Sun God, or Christianity before Christ, 12mo, 3/6 net, cl.

Law.

Williams's (W. E. H.) The Taking of Evidence on Commission, 8vo, 12/6 cl.

Fine Art and Archaeology.

Strange's (E. F.) Alphabets, a Handbook of Lettering, royal 16mo, 8/6 net, cl.
Studio (The), Vol. 4, imp. 8vo, 6/ cl.
Thorpe's (M. and C.) London Church Staves, with some Notes on their Surroundings, royal 8vo, 10/6 cl.

Poetry.

Chaucer's The Prologue and The Knight's Tale, edited by Wyatt, cr. 8vo, 2/6 cl.
Elton's (O.) An Introduction to Michael Drayton, 5/ Simpson's (W. S.) Carmina Vedastina, 8vo, 2/6 s/wd.
Tyrrell's (R. Y.) Latin Poetry, Lectures in 1893, 7/ net, cl.
Victory's (L. H.) Poems, cr. 8vo, 3/6 cl.

Music.

Habet's (H.) Borodin and Liszt: I. Life and Works of a Russian Composer; II. Liszt as Sketched in the Letters of Borodin, cr. 8vo, 5/ cl.

Philosophy.

Boanquet's (B.) The Essentials of Logic, cr. 8vo, 3/ net, cl.
Marshall's (H. K.) Aesthetic Principles, cr. 8vo, 5/ net, cl.

Political Economy.

Del Mar's (A.) History of Monetary Systems, 8vo, 15/ net, cl.
Annual Register (The), 1894, 18/ cl.

History and Biography.

Bonar (A. A.), Reminiscences and Letters, edited by his Daughter, cr. 8vo, 6/ cl.
Bridges's (R.) John Keats, a Critical Essay, 12mo, 5/ net, cl.
Davis's (Col. J.) History of the 2nd Queen's Royal Regiment, Vols. 2 and 3, roy. 8vo, 24/ each, cl.
Freeman (E. A.) Life and Letters of, by W. R. W. Stephens, 2 vols. 8vo, 17/ net, cl.
George's (H. B.) Battles of English History, cr. 8vo, 6/ cl.
Moore's (J. W.) The American Congress, a History of National Legislation, 8vo, 15/ net, cl.
Morley's (H.) English Writers: Vol. 11, Shakespeare, 5/ cl.
Stirling's (A. H.) Torch-Bearers of History, Vol. 2, 2/ cl.

Geography and Travel.

Holcombe's (C.) The Real Chinaman, illus. cr. 8vo, 7/6 cl.

Philology.

Cicero in Catilinam, Oratio III., edited by Young and Masom, cr. 8vo, 3/6 cl.
Royal English Dictionary, 12mo, 3/6 cl.
Virgil's Georgics, Books 1 and 2, edited by Young and Masom, Introduction, Text, Notes, Vocabulary, and Translation, cr. 8vo, 5/6 cl.; Introduction, Text, and Notes, cr. 8vo, 3/6 cl.

Science.

Bjorling's (P. R.) Pumps and Pump Motors, Parts 1, 2, and 3, 5/ each, s/wd.
Cusack's Algebra, Part 1, cr. 8vo, 2/6 net, cl.
Dhákmarvála's (N. D.) Demonstrations in the Modes of handling and examining Horses, cr. 8vo, 4/ bds.
George's (E. M.) Pocket-Book of Calculations in Stresses, &c., 32mo, 3/6 cl.
Groves (C. E.) and Thorpe's (W.) Chemical Technology, Vol. 2, roy. 8vo, 20/ cl.
Incorporated Institution of Gas Engineers, Transactions, 21/ Kirkpatrick's (T. S. G.) Simple Rules for the Discrimination of Gems, 18mo, 2/ cl.
Parkes's (L. C.) The Elements of Health, cr. 8vo, 3/6 cl.
Raymond's (J. H.) A Manual of Human Physiology, 6/ net.
Redwood's (L. I.) Theoretical and Practical Acoustics, 16mo, 4/6 cl.
Sadler's (S. P.) A Text-Book of Chemistry, 8vo, 25/ cl.
Searf's (J. S.) Organic Chemistry, 12mo, 2/ cl.
Schlich's (W.) A Manual of Forestry, Vol. 3, illus. 8vo, 12/6 Society of Engineers, Transactions for 1894, 15/ cl.
Strandberg's (J. A.) Engineering Transactions, 18mo, 3/6 net.
Walsham (W. J.) and Hughes's (W. K.) Deformities of the Human Foot, 8vo, 18/ cl.
Williamson (R. T.) On the Relation of Diseases of the Spinal Cord to the Distributions and Lesions of the Spinal Blood-Vessels, 8vo, 2/ bds.

General Literature.

Balfour's (F. H.) Cherryfield Hall, cr. 8vo, 6/ cl.
Cromarty's (D.) Under God's Sky, cr. 8vo, 6/ cl.
De Quincey's Revolt of the Tartars and The English Mail Coach, edited by Barrow and Hunter, cr. 8vo, 2/ s/wd.
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WHO WAS JUNIUS? EXIT FRANCIS.

LORD CAMDEN added this postscript to a letter which he wrote to Garrick on September 7th, 1774: "Is Lord Mansfield gone to Paris to deprecate peace? He is all-sufficient. Junius has taken advantage of his absence to give him

another stab in the *Morning Chronicle*." I read this passage many years ago, and thought that the letter referred to might be one of those which, though attributed to Junius, are unauthenticated with his signature.

Mr. McCalmont of Washington, with whom I have had some correspondence concerning the theories about Junius, wrote to me a few weeks ago expressing himself a confirmed sceptic as to Sir Philip Francis having written the Junian letters, notwithstanding the publication of 'Junius Revealed' by his Grandson, Mr. Francis, and saying that he had been struck with the words of Lord Camden quoted above. Not having access to a file of the *Morning Chronicle*, Mr. McCalmont was unable to verify the reference. Having examined the file of that journal, I found in the number for August 27th, 1774, a letter signed Junius, which was the one Lord Camden called "another stab" given to Lord Mansfield. Obviously Lord Camden had no doubt of the letter being from the pen of him who had adopted Junius as a signature.

The search for Junian letters has been confined to the columns of the *Public Advertiser*. It is supposed that Junius would have sent to Henry Sampson Woodfall, its editor, any letter he might pen after the publication in 1772, in a collected form, of the letters written previously. But a letter by Junius which was printed in the *Athenæum* for April 13th was found by me in the *London Evening Post* for August 24th, 1773. Moreover, in the private note from Junius to H. S. Woodfall dated January 19th, 1773, which was the last he acknowledged from his unknown correspondent, Junius makes it clear that he was bidding farewell to Woodfall and his paper, ending his note with the words, "I shall always rejoice to hear of your prosperity. If you have anything to communicate (of moment to yourself) you may use the last address and give a hint." When next he addressed the public he did so through the medium of the *London Evening Post*. The letter now reproduced, which appeared on August 27th, 1774, was sent to William Woodfall, the brother of Henry Sampson, and editor of the *Morning Chronicle*, a paper which was rising in public estimation.

It is noteworthy that Junius charges Mansfield in it with "excoigitating" the Quebec Bill, and "contriving" the Boston Port Bill. The first public intimation of the second Bill was given by Lord North in the House of Commons on March 7th, 1774, and the Bill became an Act which was to take effect on June 1st in that year. The Quebec Bill was read a first time in the House of Lords on May 2nd; after passing through that House, it was accepted by the other House of Parliament, and became an Act towards the end of June, 1774.

Philip Francis embarked in the Ashburnham for India on the 31st of March or the 1st of April, 1774, and he reached Calcutta on the 19th of October in that year. He could not have any personal knowledge of the Quebec Bill and the Boston Port Bill for six months, at least, after they had been mentioned by Junius in the *Morning Chronicle*. Junius sent another letter to the *Morning Chronicle* while Philip Francis was on the high seas. Indeed, he indicates an intention of so doing at the close of the one now printed, saying that neither the King's Bench nor the Fleet Prison had a terror for him. William Woodfall had greater reason to dread imprisonment, and on the 12th of September he printed the following notice: "Junius to Super Legale Meritum is under consideration." I have turned over every page of the *Morning Chronicle* till the end of 1774 without finding this letter, and I conclude that the words "is under consideration" implied that the letter was one which Woodfall feared to publish. Though another letter by Junius should be found in print, this would not affect the conclusion that Philip Francis could not have written the letters signed Junius. A contemporary writer

in the *Morning Chronicle*, who signed himself Anti-Brutus, and who may have known that Francis had sailed for India, did not think that Junius had left England or ceased to write, for he suggested on the 14th of November, 1774, with reference to a newly published pamphlet, "I shrewdly suspect that Junius and Tribunus are the same person."

Now that the difficult feat of proving a negative has been accomplished, let me add that Francis was too cautious ever to affirm that he was Junius, while his vanity was so great that it pleased him to be regarded as the man. Mr. Dilke pointed out in these columns that Francis probably originated the legend which connected him with Junius, for whom he had so much admiration as a writer that he copied and reproduced his mannerism and his phrases. After Francis's return from India in 1781 it was whispered that he was Junius; hence Henry Sampson Woodfall was told, after dining in Francis's company, that he had met his old friend Junius. Woodfall's reply is preserved by his son: "To my certain knowledge Francis never wrote a line of 'Junius.'" In 1805, a week before his death, the first Marquess of Lansdowne told Sir Richard Phillips that he was not Junius, but that he knew him, and that, if he lived over the summer, he would publish a pamphlet which would "set that question at rest for ever." He added, "Junius has never yet been publicly named..... Nobody has ever suspected him." These words were published during the lifetime of Francis. Lady Francis wrote that Lord Grenville stated, at a dinner-table at which Sir Philip was seated, that he knew who Junius was, but would "never tell," and she further said that Sir Philip was not "then suspected." This appears to have been almost coincident with Lord Lansdowne's remark to Sir Richard Phillips. William Pitt told his ward, "Athenian" Aberdeen, that he knew who Junius was, and that Francis was not he. In spite of these affirmations, which ought to command respect, if, indeed, they do not carry conviction, it has been contended that Francis must have written the letters signed Junius. Now that it has been proved he could not have been the writer, the path is cleared for an inquiry as to the actual author. That the secret will be penetrated some day is my firm conviction. When the identity of Junius is revealed, there will be as little doubt on the subject as there is about Sir Walter Scott being the author of the "Waverley Novels." W. FRASER RAE.

For the *Morning Chronicle*.

TO SUPER LEGALE MERITUM.

MY LORD,—To wait silently and perceive the ruin of our country, because we cannot save it in our own way, is a malevolent resolution, and unworthy of a man and a true citizen. Junius can suffer no longer to see his country so capably injured. Your Lordship must know that there is a possibility of bringing ministerial culprits to justice, even in this world. Stafford and Laud once as little expected to deposit their heads as the reward of their services, as you and your brethren at present do; they laughed at petitions, and despised the remonstrances of the people. They filled the lips of Majesty with rebellion against the laws, and in conclusion brought the sovereign to the scaffold, to pawn his head for his mal-administration. What has been, may be again; though God forbid that we should ever see occasion for either an axe or a scaffold on Tower-Bill. You, my Lord, are a notable adept in the doctrine of precedents, and have set up the fallible opinions of court judges in competition with the law of the land. Would to God you would consider the doctrine of precedents somewhat more attentively, and consider what is due from yourself in the way of precedent. You have pursued the path of Laud and walked in the way of Jeffries, and certainly owe your life to your country, according to the doctrine of precedent. But suppose, my Lord, the nation should forgive you, you cannot forgive yourself, when standing at the bar of your own reason, for perverting the law for so many years, under colour of precedent. That hand which altered the tenor of record, and changed it into purport; and that tongue which could utter those unconstitutional words, that juries have nothing to do with law, but to determine con-

cerning fact, deserve to rot in oblivion.—But first to stand conspicuous on a well known place where some of your own special friends left their heads, 'till devouring time wasted them, and removed from the eyes of good subjects, the hands and heads of traitors to their country.

My Lord, might I be allowed to put interrogatories to your Lordship, I would ask who excoigitated the Quebec Bill? Who contrived the Boston Port Bill? We know L[ord] N[orth] is cunning, L[ord] B[ar]rington a favourite; but the wisdom of the serpent rests with you. All those only dance to L[ord] M[ansfield]'s pipe. I wish, my Lord, that you were as good as you are wise; and wise men are not always good. It had been your misfortune to have been always of this last character. Those two orphans, which have lately been exposed to the wide world, and which no courtier will either filiate or adopt, are supposed to be two of your bastards, which you begat upon Dame Popery and Jacobitism, and sent to the wilds of America, to be nursed by your dear quondam mother, the Church of Rome. These may perhaps prove hopeful children, and, in the end, bring back the lad, who has long been far away.

My Lord, I have long been acquainted with the history of your family, and could tell a multitude of curious anecdotes concerning yourself. It would not be fair to make you blush too much, by speaking all your praises at one time; I shall leave a thousand things I have to say at this time, but in spite of the *King's Bench Prison*, *Fleet*, or any place whatever, shall sound your fame, till every man shall have the name of L[ord] M[ansfield], and all your praise shall tend to make you miserable. JUNIUS.

A RELIC OF THE PAST.

24, Dorset Square, N.W.

A REPORT by the Board of Agriculture on Castor and Ailsworth Open Fields and Commons (No. 195 of 1895) gives some interesting particulars of the late survival of the open-field system in Northamptonshire. The area of the parishes is 4,976 acres, of which more than 3,600 acres are in the unenclosed state, about 2,425 acres being arable fields, 815 acres common pastures and lammas meadows, and 370 acres waste lands. The open fields, pastures, and lammas meadows are held in known acres by the various owners. The first named are cropped on the three-field system, one third being fallow each year; the pastures and lammas meadows are enjoyed in severalty by the owners between the 14th of February and the 12th of August, after which they are open for depasturing in common. The waste lands are a good deal scattered among the open fields, a considerable part consisting of headways and balks to the different holdings. The homesteads are mostly in the villages, while each farm is composed of a large number of small parcels in the open fields scattered very wide apart.

I have used the official language of the report in this description, but it does not need much elaboration to show that in these nineteenth century villages of England we have traces of the archaic holdings of primitive agriculturists, of which so much has been written of late by Mr. Seeborn, Mr. Vinogradoff, and others. Among objects of interest noticed in the report (and, I am glad to say, according to the provisional scheme for enclosure, to be preserved) are a tree called Salter's Tree, which forms a landmark, the old Roman road known as Ermine Street, and two blocks of stone locally known as Robin Hood and Little John. The presence of the Roman road will be welcome to the followers of Mr. Seeborn's theory.

No doubt these open fields will soon become a thing of the past under the necessary action of the Board of Agriculture, and as they cannot be preserved as "objects of interest," this record in the pages of the *Athenæum* will, I doubt not, be of value to students.

G. LAURENCE GOMME.

A NEW TERROR.

Helensburgh, N.B., April 27, 1895.

ABOUT the end of 1890 I received intimation from the treasurer of a Scottish literary club that, as I had been admitted one of its life-

members, he would be glad to have my subscription of a guinea without delay. I took no notice of this communication, as I concluded that it was merely an advertisement designed to secure an increase of numbers. At intervals, however, I continued to be apprised of the proceedings of the society—receiving announcements of forthcoming picnics, lectures, &c.—all of which I quietly ignored. At length there came the other day a circular announcing that, as the treasurer was on the point of closing his books for the year, immediate payment of my overdue subscription was desirable. Vexed by the persistence of my correspondent, and sympathizing with him in his pecuniary troubles, I wrote to say that I had not undertaken the responsibility of being his debtor, and that therefore it would be well if he would kindly leave me in peace. Without delay he replied on a postcard that I had been duly proposed and seconded by two members (whom he named), and that non-acceptance of the honour thus thrust upon me should have been signified at the outset. "Still," he graciously added, "I feel sure none of the Committee wish to be arbitrary, so your note of 17th will be treated as a resignation, and no harm has been done."

In this narrative I have suppressed names, having no wish to do an injury to what may be, after all, a very respectable society. It seems to me, however, that the methods of its officials are but ill calculated to enhance its dignity. I had previously heard of the two gentlemen who seem to have thought me ready to part with guineas, but I have never seen either to my knowledge, and, so far as I am aware, we have absolutely nothing in common. Before proceeding to "admit" a man as a member of a society, it would surely be but fair to let him know that there is a desire to confer upon him an honour costing a guinea, and officials should be made to understand that courtesy and decency are graces expected of them. If such proceedings as I have described were widely prevalent, indescribable friction would ensue, and financial complications would be endless. As the club whose life-membership I decline has distinctions of name and association, and may have an honourable aim, it would be well for its directors to see that its affairs are properly managed, and to be severely jealous of the purity of its record. THOMAS BAYNE.

AUTHORS, LIBRARIES, AND THE PUBLIC.

Talbot House, Arundel Street, Strand, April 30, 1895.

MR. MORRISON'S letter in the *Athenæum* regarding Messrs. Smith's treatment of 'Tales of Mean Streets' brings once more to the front an important question which is constantly cropping up, and one which is bound to recur again and again until there is a final and just settlement of the matter. The libraries claim that they are private businesses, and that therefore the public has nothing to do with their methods. These private enterprises, however, have become so powerful that within a very recent period they have been able to dictate to the publishers of the greatest city in the world the form and the price of the books these publishers issue, and the libraries have thus been successful indirectly in lessening the remuneration English authors are to receive. This being the case, the "private business" plea does not seem tenable. The lifeboat service of Great Britain is a private institution, yet there was a public inquiry into its working only a short time ago.

The injustice inflicted by the libraries would be speedily remedied if authors and publishers had a little courage; but the British author is not so brave as the British soldier, and publishers tremble when the libraries are mentioned. The Society of Authors is an estimable body that dines well once a year. It appears to exist for the purpose of proving to a sceptical world that the British author makes enough in

twelve months to be able to pay for a guinea dinner, wine included. The only hope, therefore, seems to be an appeal to the commercial instincts of the libraries themselves. If they were to announce that they would circulate any books that did not come under the ban of the Public Prosecutor, they would do much to ward off the competition which will undoubtedly arise, in the form of new libraries of more liberal ideas, if the injustice which the older houses periodically inflict upon the author continues.

ROBERT BARR.

Day's Library, 96, Mount Street, W.

It is always difficult to see with other folk's eyes, and therefore one can understand Mr. Morrison magnifying into an oppressive and ill-administered censorship the ordinary business prudence and literary discrimination of the two great circulating libraries. Not being on the staff of either, yet from experience being able to see things as from "the back office," I may be able to speak impartially.

Mr. Morrison says that "unhappily the public has chosen that it will borrow, not buy," its books. Whether this be unhappy or not, it must not be lost sight of that the choice of the public is that it will borrow twenty books instead of buying one. Its book-spending fund is a fixed quantity. If it chooses to buy, not borrow, nineteen books will go unread, and one will be bought and valued. I do not think that literature would suffer in such case, but where would Mr. Morrison be?

The example of his bootmaker will not fit the case it is applied to. The public is not having its books made for it. It does not even mean to buy, only to hire; and if Mr. Morrison were to try hiring his boots, he would find himself obliged to consult the lessor's taste, and that of the other people who were to share the use of them with him, and be by no means pleased.

Let him suppose himself in the back office he speaks of. The distribution of many thousand volumes is being controlled, among many thousand readers all over the country, who rely on "nothing objectionable being sent them from the library," and whose ideas of what is and what is not objectionable would bewilder Solomon, but always err on the side of strictness. At the same time a steady stream of new books is being brought in for subscription, and while the publisher's traveller is saying to deaf ears, "This is a most extraordinary book, sure to create a sensation," the voice of experience is probably saying, "A smart review, an ephemeral demand, many unsaleable surplus copies, and a big remainder"; or suppose it be the case of 'Tales of Mean Streets,' "Much coarse language, true enough to life, but which one would go out of one's way a hundred yards rather than hear—some pathos, but not the general reader's book, anyhow."

Anxious to secure what he calls his reasonable profits, Mr. Morrison does not see that the same anxiety to avoid unreasonable losses may exist on the part of the librarian. He speaks regretfully of "submitting to the two- and three-volume proclamation without a protest." That proclamation was in effect, "Your two- and three-volume notes are a depreciated paper currency, we will have none of them; the one-volume novel is current coin, we will circulate that instead."

In the matter of Mr. Robert Barr's book I think Messrs. Mudie's action was wrong. But what most astonished me was that the blind, pictureless three-volume 'Trilby' was taken without a murmur, when the issue of the magazine volume would have given, for half the price, an infinitely more valuable and more interesting one, with the artist's pictures as well as the artist's words.

JOSEPH GILBERT.

Literary Gossip.

A NEW book of Mr. Coventry Patmore's, entitled 'The Rod, the Root, and the Flower,' will be published in about a fortnight by Messrs. Bell & Sons.

MR. W. M. ROSSETTI, as executor and legatee of Miss Christina Rossetti, proposes to sell off pretty soon a portion of her small library and other effects. Among the books are several items having a certain personal or family interest. The books and some other things are likely to be sold by auction at Messrs. Sotheby's; the precise date has not yet been fixed. Various articles of furniture and household effects will be sold by auction at the house of the deceased, 30, Torrington Square, Bloomsbury; this latter sale may be expected to take place before Midsummer Day.

MESSRS. LONGMAN & Co. will bring out shortly an English version of the selected essays of Prof. J. Darmesteter, whose early death was recently deplored by all Orientalists. The subjects of the essays are 'The Religions of the Future,' 'The Prophets of Israel,' 'Afghan Life in Afghan Songs,' 'Race and Tradition,' 'Ernest Renan,' 'An Essay on the History of the Jews,' and 'The Supreme God in the Indo-European Mythology.' The translation from the French is by Helen B. Jastrow, and an introductory memoir has been prefixed by Prof. Morris Jastrow.

MESSRS. ARCHIBALD CONSTABLE & Co. have in the press Mr. Aubyn Trevor-Battye's book 'Icebound on Kolguev,' which is the outcome of his exploration of that island during the summer of last year. It will contain numerous illustrations by the author and by Mr. J. T. Nettleship, who has made drawings from material supplied by Mr. Battye. In addition to the narrative of his adventures on the island, the author has included in the volume chapters on the flowers and birds of Kolguev. Messrs. Constable have also in preparation a work on Nicaragua by Mr. Archibald Colquhoun, author of 'In the Shan Country.' During his stay in Nicaragua Mr. Colquhoun is acting as special correspondent for the *Times*.

THE Huguenot Society will hold a conversation on the 22nd inst. at the Royal Institute of Painters in Water Colours, during which a selection of old French music will be rendered under the direction of Mr. Arnold Dolmetsch. There will also be a loan exhibition of books, medals, and other small objects illustrative of Huguenot history.

THE library of the late Mr. Frederic Chapman is to be sold by auction by Messrs. Robinson & Fisher at Willis's Rooms next Wednesday. A number of interesting letters of Carlyle, Dickens, Thackeray, Lever, Lord Lytton, John Forster, and other notable correspondents of Mr. Chapman's, will be put up for sale at the same time, and so will the portraits of Dickens and Thackeray.

THE library of Canon J. E. Jackson, the well-known Wiltshire antiquary (who edited John Aubrey's works, &c.), is to be sold by Messrs. Hodgson next week. It contains, besides county histories and a large number of other topographical books, the late Canon's exhaustive and

unique collection of MSS., &c., relating to the Hungerford family of Farleigh-Hungerford, co. Somerset, which was a life-work, he being unremitting in his labours and research for this object.

THE authorities of Durham University have received an intimation that their petition for a modification of the charter, such as would enable them to confer degrees upon women, has been granted. There will henceforth be no distinction of sex amongst the *alumni* of the university (except, we presume, in the faculty of theology). The University of Wales remains, of course, the most comprehensive of all the British universities in this respect, having been founded without sex distinctions, even for the teaching staff and the governing authorities.

THE deaths are announced of Mr. W. Saunders, M.P., the founder of the Central News, and the author of a 'History of the First London County Council' and other works; and of an American journalist, Mr. Ballou, the proprietor and editor of *Ballou's Magazine*, and writer of several volumes of travel.

THE next volume of the *Transactions* of the Honourable Society of Cymmrodorion, which will be issued in the course of a few weeks, is devoted almost entirely to papers which were read during the previous session, dealing with the history of British Christianity, namely, 'The Ancient British Church,' by Sir Roland Vaughan Williams; 'Welsh Saints,' by Mr. J. W. Willis-Bund; and 'The Christian Church in Wales in the Fifth and Sixth Centuries,' by Prof. Hugh Williams, of Bala.

THE next volume of the Record Series of the Society, to be issued in the course of the year, will be 'The Black Book of St. David's,' which is an extent or detailed survey of the possessions of that see in 1326. It is being edited by Mr. J. W. Willis-Bund, with the assistance of Mr. Henry Owen and Archdeacon Bevan, of Hay.

THE whole of the first part of Dr. Copinger's supplement to Hain's 'Repertorium Bibliographicum' is now in type, and will be issued by Messrs. H. Sotheran & Co. in the course of a few weeks. This part deals exclusively with works printed in the fifteenth century and mentioned or referred to by Hain, giving collations and descriptions of most of the works not seen by him. In all about six or seven thousand editions are supplemented. By means of a series of numbers in an appendix, it can be seen at a glance whether any of the sixteen thousand and odd works enumerated by Hain are or are not in the British Museum or the University Library, Cambridge. Part ii., which is ready for the press, will deal with about six thousand editions of works printed in the fifteenth century not mentioned by Hain in his 'Repertorium.'

MESSRS. ROUTLEDGE & SONS are about to issue a new series of one-volume novels at the price of 3s. 6d. each. The first volume is entitled 'Two Women and a Fool,' by Mr. Chatfield Taylor.

MESSRS. LONGMAN & Co. are about to publish an edition of a novel by a young American writer, Mrs. Prince, which is said

to be attracting attention on the other side of the Atlantic. The book is entitled 'The Story of Christine Rochefort,' and the scene is laid in Blois. Anarchism is a leading motive in it, hardly less than the love story which runs through it.

DR. THOMAS HODGKIN is going to publish at the Clarendon Press vols. v. and vi. of his *magnum opus*, 'Italy and her Invaders,' covering the period from the expulsion of the Goths from Italy to the death of the Lombard King Liutprand (A.D. 553-744). The author hopes to complete at no distant date the concluding seventh volume, which will bring down the history to its appointed limit, the coronation of Charles the Great as Emperor of Rome.

NEW, cheaper, and revised editions are announced of Miss Betham-Edwards's novels 'For One and the World,' 'Brother Gabriel,' 'The Flower of Doom,' and 'Exchange no Robbery.'

MESSRS. METHUEN will publish Mr. Eric Mackay's new volume in June. The title will be 'A Song of the Sea, My Lady of Dreams, and other Poems.'

MRS. CLIFFORD will contribute a short story to the second or third number of *Chapman's Magazine*, probably the latter. The first number, now before us, is notable for the number of dialogues it contains. Anthony Hope, Miss Hunt, and Mr. Stanley Weyman all adopt that form, while Mr. Davidson contributes not a prose tale, but a ballad. Altogether the new venture has made an excellent start. *The Twentieth Century*, by the way, is behind time, and will not appear till next week.

GUSTAV FREYTAG, who died at Wiesbaden on Tuesday, will depend for remembrance rather on 'Soll und Haben' than on 'Die verlorne Handschrift' or his plays or his historical novels. The last named, although popular in Germany, were at once too archaeological and too sentimental to attain to high rank as literature, and outside the Fatherland they have been little read.

THE Parliamentary Papers of the week include the Forty-seventh Report of the Ecclesiastical Commissioners for England (6d.); the Forty-second Report of the Charity Commissioners for England and Wales (8d.); Historical Manuscripts, Fourteenth Report, Appendix, MSS. of the Marquis of Ormonde, Vol. I. (1s. 10d.); and Education, Quarterly Return of Public Elementary Schools warned by the Department (1d.).

SCIENCE

Collected Essays. By Thomas H. Huxley. 9 vols. (Macmillan & Co.)

(Second and Concluding Notice.)

EVERY one admits Mr. Huxley's high competence in treating of matters wholly within the sphere of physical science; but, as no one knows better than himself, he has had to endure a large measure of the doubt which metaphysicians are in the habit of entertaining as to the truth and value of one another's conclusions. As the result of certain physiological researches, which are described with rare skill and lucidity, he arrives at the conviction that man is a con-

scious automaton, and that consciousness, including volition, is only a concomitant of certain molecular changes in the brain. He has elsewhere stated his belief, and stated it with great emphasis, that consciousness is not only not matter nor yet force, but no conceivable modification of either. Further, he admits, in a manner as uncompromising as the most ardent idealist could desire, that consciousness is the one ultimate certainty in the universe, and that the existence of matter is, at most, but "a highly probable hypothesis." But still he has no hesitation in declaring that "we have as much reason for regarding the mode of motion of the nervous system as the cause of the state of consciousness as we have for regarding any event as the cause of another." How consciousness, the ultimate certainty, can be an effect of changes in that very matter which only exists for it as a probable hypothesis, and, being in no conceivable sense a modification of such matter, can still always be its concomitant—these are questions to which Mr. Huxley does not profess to supply the key. But if volition is only an indication of molecular change, and never a cause of it, there is some difficulty in reconciling this doctrine with the further statement that the conscious automaton is "endowed with free will in the only intelligible sense of that much abused term; that is to say, that in many respects he can do as he likes." Mr. Huxley disowns the title of fatalist, because he holds that necessity has a logical, and not a physical foundation. But "necessary," in the sense in which he uses the word, namely, that of which we cannot conceive the contrary, is not quite the same thing as that which is fated or certain to happen; for of this we may not only conceive, but often strongly desire, the contrary. Nor is it easy to apprehend how such a conscious automaton as has been described can in any intelligible sense be affected by moral reproof or exhortation, unless volition can in some way bring about molecular change; and yet many of the finest passages in these volumes are charged with a moral purpose. If the working of an automaton cannot be modified by moral lessons, such lessons are useless; if it can, it is not an automaton.

In the war of philosophical and theological opinion, Mr. Huxley at a certain stage in his career declared that he was unable to side with any party, or to adopt any of the names by which his contemporaries were content to describe their beliefs or the lack of them. It is well known that afterwards, perceiving the advantages of a label, he invented a word to express his intellectual position; and he has humorously described how he came to apply it to himself in the debates of the defunct Metaphysical Society. He complains more than once, nor perhaps without cause, that some of his antagonists have misrepresented the meaning which he attaches to the word "Agnosticism." He therefore defines it, not as a creed, but as a method; and the essence of the method lies, he declares, in the rigorous application of a single principle as old as Socrates, reinforced by Descartes, and prevailing to-day as "the fundamental axiom of modern science."

"Positively the principle may be expressed: In matters of the intellect, follow your reason

as far as it will take you, without regard to any other consideration. And negatively: In matters of the intellect, do not pretend that conclusions are certain which are not demonstrated or demonstrable."

As a definition, nothing could appear more intelligible on the surface. Nothing, it may be added, could be more unacceptable to the old orthodoxy or to any system based on a supernatural revelation. With modern orthodoxy the fate of the principle might not be so sure, chiefly because modern orthodoxy seems itself to be in a state of the highest uncertainty as to its own basis. But the value of any definition depends on the meaning and the scope of the words that are used in it; and in the whole of our philosophical terminology there is, perhaps, no more ambiguous word than "reason." Mr. Huxley may justly be asked to state whether by "matters of the intellect" he means any and every kind of knowledge; whether, in resolving to "follow your reason as far as it will take you," it is legitimate to distinguish between reason as the process of scientific ratiocination, and reason as the inductive apprehension of ultimate ideas; and, finally, what is meant and implied by "demonstration," since it is a platitude that all demonstration either rests on undemonstrable axioms or is an argument in a circle. It is obvious that any attempt to answer these questions consistently with a "rigorous application" of the principle itself would, as the history of philosophy has repeatedly shown, lead straight to pyrrhonism—to the doctrine that there can be no ultimate certainty about anything. If, then, Agnosticism pure and simple, as here defined, be adopted as a principle of knowledge, it is manifestly self-destructive.

Nor does Mr. Huxley appear to be unaware that this is the case. In an essay on 'Possibilities and Impossibilities' he argues that nothing has a right to the title of "an impossibility" except a contradiction in terms, and that we are not justified in any *a priori* assertion that the order which experience reveals to us cannot change. "Our highest and surest generalisations remain," he declares, "on the level of justifiable expectations; that is, very high probabilities." He holds it inconceivable that any intelligence such as ours could possess grounds for certainty which in strict logic would be justifiable. Nevertheless, he protests that we do possess a certainty of a kind which, if not logical, may be called rational; and in remarkable language he repudiates any desire to weaken the grounds on which it rests. It is, he urges elsewhere, by "an act of faith" that we take the experience of the past as our guide to the present and the future. Yet it is strange that he should use an illustration which tends to destroy the effect of his protest, and to show that his act of faith is not exactly of the kind which would remove mountains:—

"To quarrel with the uncertainty which besets us in intellectual affairs would be about as unreasonable as to object to live one's life, with due thought for the morrow, because no man can be sure that he will be alive an hour hence."

May we not rather affirm that if modern science or any scheme of organized know-

ledge were, as regards its "fundamental axioms," in a condition as unstable as that of human life, and had no better or more certain prospect, it would be hardly worth while to devote our lives to it? nay, is it not the assurance that the higher flights of the mind reach to something fixed and permanent which gives our individual existence any stay or value?

Mr. Huxley has often insisted upon the fact that science cannot build, and that its conclusions are worthless, except on the assumption of the uniformity of nature; and most certain is it that to cast doubt on the assumption, or to refuse to accept it because it cannot be demonstrated, is to weaken the foundation of science; to show, in fact, that it rests upon sand. If such uniformity be not assumed, we are not justified in the assertion that the laws of nature, as we know them to-day, were in force a hundred years ago, or will remain so until next week; or that an event which in modern times would be called a miracle may not have been a perfectly normal phenomenon in antiquity. Whatever opinion Mr. Huxley may hold as to the theoretical value of Agnosticism, he cannot in practice elevate it to the rank of an axiom, if the word is used in the sense attached to it by every metaphysician from Aristotle downwards, as that which is assumed as the basis of demonstration. More than once he quotes with approval Goethe's aphorism on "thätige Skepsis," on that active, practical, and efficacious scepticism which aims at conquering itself, and arriving through experience at conditioned certainty. It is quite clear that the Agnosticism which, as an exponent of modern science, he advocates is limited in his application; that it is, in the strict sense of the word, a method only; at best, it is but a mental habit—the habit of demanding evidence, and of appraising it for what it is worth. The rigorous investigation of evidence may lead to principles and axioms which cannot be questioned; but so far is Agnosticism from being itself a principle that, ultimately, it cannot even be applied to principles. It is a method applicable only to the approaches to knowledge, but then always applicable—nay, indispensable. To come to the bottom of the whole matter, Agnosticism is no more than the practice of free inquiry, more honoured perhaps in the breach than in the observance, but still the indisputable privilege of all honest men; with knowledge, certain and assured, as its natural goal; unless, indeed, it is simply pyrrhonism in disguise.

The great question of his time is, as Mr. Huxley declares, that of nature *versus* supernatural; and of the latter he is wont to affirm that we know nothing. What we know and what we do not know, what is true and what is not true, are questions, of course, which must be determined by evidence. Here, indeed, Agnosticism is a highly convenient term; it expresses an attitude of reasoned ignorance respecting that of which we have no evidence, or of which the evidence is insufficient to lead us to any sure conclusion. To take a simile which he applies to an ecclesiastical Moses controlling scientific inquiry, Mr. Huxley bars "an ancient and indefeasible right of way" into what is popularly called the

supernatural with a "comminatory notice-board," advising all whom it may concern that here there is no thoroughfare. In other words, he declares that an inquiry which has engaged the attention of some of the best and wisest of mankind in all ages is through lack of evidence to be proscribed. To those who wish to follow it, it will appear that what he encloses as supernatural should more properly be called supersensuous, and that under that name he himself roams in the enclosure at will.

That we can know nothing of a supernatural, if it means anything outside nature as "the totality of all which is," no reasonable man will deny. It is, indeed, as much as we can do to investigate that totality in its double aspect of matter and mind. Nor has our quest been altogether fruitless. For as the alchemists in their search for the elixir which should transform all baser metals into gold made many useful discoveries in the physical world, so the free inquirer, seeking a solution of the supreme mystery, has arrived at some of the laws of thought, and unravelled some of the difficulties which beset us in our mental and moral relations. We have discovered that in the field of physical science we must assume a foundation for our knowledge which is not susceptible of logical proof. In respect of the truth of this foundation we cannot be Agnostics; we entertain a rational certainty, which is of a supersensuous character, and cannot be demonstrated. For in the case of ultimate principles the evidence is never of such a character as to prove the conclusion; the most the evidence can do is to point to it.

Now if axioms are necessary to a system of physical science, and, in common with all other sane inquirers, Mr. Huxley can entertain no doubt as to their truth, though he cannot demonstrate it, may he not also be required to show cause why he should entertain any doubt as to the truth of the postulates necessary to other systems of thought? For example, if it is found on analysis that, whatever sceptical difficulties are attached to our conceptions of the existence of God, the freedom of the will, and immortality, the evidence of moral phenomena is such that a coherent theory of them must take some postulate involving these conceptions as its foundation, by what right would Mr. Huxley refuse to recognize this postulate as true, so long as he recognized ethics at all? For *ex hypothesi*, we have neither more nor less right to posit uniformity in the physical world than we have to posit, let us say, the absolute nature of duty in the ethical. It is true that ethical differs from physical theory in the matter with which it deals, and in so far as it implies obedience to an obligation; yet both equally rest on evidence, and the evidence is not intelligible except on the basis of propositions which cannot be proved, but still are necessary. In an essay on 'Science and Morals,' Mr. Huxley will affirm no more on the subject of these conceptions than that physical science has no objection to offer to them; but that if any one can tell him how he knows that they are true, it is just the man whom he wants to see. The answer of such a man is that if they are untrue, there is no such thing as a moral law;

just as, if there is no uniformity in nature, there is no such thing as a physical law; and further, that as the naturalist arrives at his axiom by experience of nature, so the moralist discovers his postulate by experience of morality. And as morality is something essentially practical, rational certainty as to the truth of its postulates can be attained, it may be argued, only in practice; even as the physical philosopher arrives at the clear conviction that nature is uniform from familiarity with its phenomena. This is, in fact, the method which great moralists have actually followed. We are all aware that Kant, while he showed that the existence of God, the freedom of the will, and immortality were ideas beyond the reach of pure reason, nevertheless recognized that practical reason afforded the assurance of their truth, as postulates necessary to the moral consciousness, and involved in its fundamental and indemonstrable principle of a Categorical Imperative, or the command so to act as that our action may be fit for law universal. Goethe, too, for whom Mr. Huxley evinces so much admiration, was also of opinion, as he declared to Eckermann, that the existence of God is a postulate gained in the experience of practical life. Again, a similar conception is presented in the language of the Fourth Gospel: "If any man will do his will, he shall know of the doctrine." If in science and art, as Mr. Huxley observes at the close of his 'Life of Hume,' we take our ultimate conceptions from the teaching of those who possess an innate faculty for these branches of knowledge, "the Pascals and Mozarts, Newtons and Raffaelles," we shall do well not to refuse the guidance of "men of moral genius, to whom we owe ideals of duty and visions of moral perfection which ordinary mankind could never have attained."

From certain passages in these volumes the careful reader will be convinced that "utilitarian" is in no wise an adequate description of their author's ethical theory. In close connexion with the words just quoted Mr. Huxley declares that, in whatever way we regard it, "morality is based on feeling, not on reason"; although reason alone is competent to investigate it. Nor can any sound metaphysician refuse to agree with his verdict that the moral law, like the laws of physical nature, rests in the long run upon an instinctive intuition, and is neither more nor less innate or necessary. Mr. Huxley's ethical theory was elaborated in his now well-known Romanes Lecture; and as we examined it in these columns not very long ago, it would be superfluous to refer to it at length. He has reprinted the lecture in the final volume, with "Prolegomena," where, on the plea of stating a number of propositions of an elementary character, with which he had rashly supposed his audience to be acquainted, he replies to criticism. Both the lecture and its preface are admirable examples of English pure and undefiled, and they constitute perhaps the best piece of prose that he has written; but it is doubtful how far they serve to explain the difficulties that have been raised. The theory is a curious approximation to the Pauline dogma of nature and grace, and the chief of its difficulties lies in the statement that the ethical process is

born of the cosmic process, and that it is yet in essential antagonism with it. Mr. Huxley maintains that his distinction is of the same justifiable and useful kind as that between "works of art" and "works of nature," where it is obvious that both are products of the cosmic process. Even in a state of nature what, he asks, is the struggle for existence but the antagonism of the results of the cosmic process in the region of life, one to another? He endeavours to put the case still more simply:—

"When a man lays hold of the two ends of a piece of string and pulls them, with intent to break it, the right arm is certainly exerted in antagonism to the left arm; yet both arms derive their energy from the same original source."

Had the ethical process been described as a part of the cosmical process which regulated or controlled other parts of it, the illustration would undoubtedly hold good. But Mr. Huxley uses language which can only mean that he regards the opposition between the cosmical and the ethical process as radical and complete. If in this illustration the man stands for the cosmical process, and his arms for the "state of nature" and the "state of art" respectively, it is clear that, although the arms are in antagonism with each other, one of them is not in antagonism with the man himself. If morality is to be defined as being in essential antagonism with the cosmic process, morality cannot conceivably be a product of it, or derive its energy from the same source. But while his ethical theory exhibits this logical defect, it is not a defect which in any way weakens the argument (which in its force and ardour might have come from the most zealous transcendentalist) that morality is, in the last resort, justice and righteousness; and that it is the highest duty of the ethical man to combat the pain and suffering that are everywhere apparent in the world.

It is with Mr. Huxley as with most good writers: although we may not agree with some of his opinions or accept all his theories, the absolute sincerity, the high moral aim, and withal the cheerful and kindly disposition that pervade his work, inspire something in the nature of a personal regard for the author.

Colour Vision. Being the Tyndall Lectures delivered in 1894 at the Royal Institution. By Capt. W. de W. Abney, C.B., F.R.S. (Sampson Low & Co.)—Three lectures of an hour each have been recast, and are here presented as seven chapters. They contain a large amount of information, both on the physics and the physiology of the subject, and a specially full account of the various kinds of colour blindness. An intimate knowledge is exhibited of the most effectual methods of testing defects of colour vision, including the detection of malingerers, who feign colour blindness in order to obtain exemption from service. The author adopts the Young-Helmholtz view as the most convenient working theory, but supplies a fair summary of its merits and demerits as compared with Hering's theory, and makes some new suggestions of his own by way of improving upon both. The book is written in a very matter-of-fact style, and is obviously based on large practical knowledge.

Graphic Tables or Diagrams for the Conversion of Measurements in Different Units, by Robert H. Smith (Griffin & Co.), contains forty-three diagrams, each consisting of a quarto page cross-

ruled in small squares, every fifth line being made stronger, and every tenth line being marked with a numeral. Slanting lines run across the pages in such positions that the two co-ordinates of any point on a slanting line are the numerical values of a quantity in two systems of units. Each such line, therefore, serves as a table for converting from one denomination to another. The plan is well carried out, and appears convenient for many purposes. The quantities dealt with are those which enter most frequently into engineering calculations.

SOCIETIES.

NUMISMATIC.—April 25.—Sir J. Evans, President, in the chair.—The President exhibited a specimen of the Wardrobe counter of Edward III., and gave descriptions of two other varieties of these rare pieces.—Mr. R. A. Hoblyn exhibited ten testoons of Edward VI., more or less debased, one especially, of 1551, with the lis mint-mark. This in Elizabeth's reign was counter-marked with a greyhound, and ordered to pass current for 2½d. only. Those of somewhat better quality were counter-marked with a portcullis and were tariffed at 4½d. Mr. Hoblyn also exhibited nine out of the eleven known varieties of impressions from the dies of James II.'s 'Crown of Necessity,' 1690, including an unpublished copper proof of the gun-metal crown differing in many details from the current coin.—Mr. Pinches exhibited a copy of a gold medal designed by Mr. G. Frampton for the University of Glasgow, and of the gold medal of the Royal College of Music for pianoforte playing.—Dr. Barclay Head exhibited some interesting unpublished varieties of the gold Philippus, and made some remarks on a recent find of these coins which he thought might throw some light upon the history of the period during which they were struck.—Mr. Grueber read a paper, contributed by Mr. L. A. D. Montague, on the meaning of the monogram on denarii struck by L. Cæsius and Ma. Fonteius, B.C. 88, which he argued had been wrongly interpreted both by Eckhel and Mommsen. In the writer's opinion the monogram stood simply for the word ROMA, every letter of which was contained in it.—The President and Dr. Head expressed their concurrence with this new explanation.—Mr. J. E. Pritchard contributed some 'Notes on a Find of Roman Coins near Cadbury Camp (Clevedon), Somerset.'

LINNEAN.—April 18.—Mr. C. B. Clarke, President, in the chair.—Surgeon-Capt. W. H. Elliot was admitted, and Mr. W. Will was elected a Fellow.—In view of the approaching anniversary meeting the election of auditors was next proceeded with, when Mr. A. D. Michael and Prof. J. R. Green were nominated on behalf of the Council, and Messrs. E. M. Holmes and H. Groves on behalf of the Fellows.—Mr. T. B. Blow exhibited specimens of the river-weed *Mourea fluvialis*, Aublet, from the river Essequibo, with observations on its life-history, and lantern slides illustrating the natural haunts of the plant.—Mr. J. E. Harting exhibited and made remarks upon a collection of West African Lepidoptera which had been forwarded by Mr. J. T. Studley from Old Calabar, and which was to be presented to the British Museum.—Mr. Howard Saunders exhibited a specimen of the European white-winged crossbill, *Loxia bifasciata*, which had been shot in co. Fermanagh in February last, and was lent for exhibition by Mr. C. Langham.—Some photographs of English red-deer heads, showing successive growths of antlers in the same stag by comparison of the shed horns, were exhibited on behalf of Mr. Lucas, of Warnham Court, Horsham.—A paper was read by Mr. F. W. Keeble entitled 'Observations on the Lorantheæ of Ceylon,' in which country the author had made a short sojourn in 1894. After remarking that in Ceylon many species of Loranthus have large and conspicuous flowers, with the corolla-tube brightly coloured, more or less tubular and lobed, he pointed out that certain deviations from the typical regularity of the corolla-tube were correlated with the mode of fertilization of the flower by sun-birds (Nectarinæ), and this was made clear by diagrams and some excellent coloured drawings. Discussing the mode of distribution of the seeds, Mr. Keeble first quoted the views of Engler and Prantl, and the remarks in Kerner's 'Pflanzenleben' (English edition) on the dissemination of the European mistletoe, and then detailed his own observations in the case of tropical Lorantheæ. The modes of germination of various species of Loranthus and Viscum were then described, as well as the curvature and growth of the hypocotyl, and the effect of contact on the latter and on its sutural disc; the paper concluding with some remarks on the forms of fruit and seed of Ceylonese species of

Loranthaceæ.—Mr. A. Trevor-Battye exhibited and made remarks upon a collection of plants obtained during his sojourn on the island of Kolguev.

CHEMICAL.—April 25.—Mr. A. G. Vernon Harcourt, President, in the chair.—The following papers were read: 'The Action of Nitrosyl Chloride on Amides,' by Prof. Tilden and Dr. M. O. Forster; 'The Action of Nitrosyl Chloride on Asparagine and Aspartic Acid: Lævo-rotatory Chlorosuccinic Acid,' by Prof. Tilden and Mr. H. J. Marshall; 'On a Property of the Non-luminous Atmospheric Coal-Gas Flame,' by Mr. L. T. Wright; 'A Constituent of Persian Berries,' by Messrs. A. G. Perkin and J. Geldard; 'Potassium Nitrosulphate,' by Messrs. E. Divers and T. Haga; 'Diortho-substituted Benzoic Acids,' 'Hydrolysis of Aromatic Nitriles and Acid-amides,' and 'Action of Sodium Ethylate on Deoxybenzoin,' by Dr. J. J. Sudborough; and 'The Milk of the Gamoose,' II, by Mr. H. D. Richmond.

MICROSCOPICAL.—April 17.—Mr. A. D. Michael, President, in the chair.—Mr. A. Letherby read a short paper upon the structure of the Podura scale.—A discussion arose, in which Mr. Nelson, Mr. Karop, Mr. Gifford, the President, and the author took part.—The President read a paper 'On the Structure of the Brain in the Oribatida and in some other Acarina.'—Mr. Nelson and Prof. Bell made some remarks on Mr. Michael's paper.

HISTORICAL.—April 25.—Sir M. E. Grant Duff, President, in the chair.—Messrs. G. B. Marsh, T. A. Walker, and M. L. Banks were elected Fellows.—A paper was read by Mr. M. S. Giuseppe 'On the Alien Merchants in England in the Fifteenth Century,' in which the custom of "hostage" was traced and many statistics given from original records concerning the numbers, nationality, and position of the alien merchants in England during that century.

PHYSICAL.—April 26.—Mr. W. Bailey, V.P., in the chair.—Prof. S. P. Thompson read a note 'On a Neglected Experiment of Ampère.'—Mr. W. G. Rhodes read a paper entitled 'A Theory of the Synchronon Motor.'—A paper by Mr. Bryan 'On a Simple Graphical Interpretation of the Determinantal Relation of Dynamics' was, in the absence of the author, read by Dr. Burton.

ARISTOTELIAN.—April 22.—Mr. B. Bosanquet, President, in the chair.—Mr. A. F. Shand read a paper 'On a Study in Involuntary Action.' Through the study of involuntary action we reach conclusions concerning the will which are more certain and less ambiguous than when we study the will directly. We find convincing evidence that complex volition cannot be explained as merely the conflict of opposite ideas, resulting in the dominance of one and its subsequent realization. In one way or another, the self must be exclusively identified with one idea before it can be said to be willed; and the subsequent realization of that idea is non-essential to the volition. For involuntary action as distinguished from non-voluntary action can only be explained through the presence of an abortive volition in its process.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Victoria Institute, 4.—Paper by Sir J. W. Dawson.
- Royal Institution, 5.—General Monthly.
- Engineers, 7.—Street railways for large towns, Mr. C. Mason.
- Institute of British Architects, 8.—Annual General Meeting.
- Society of Arts, 8.—Recent American Methods and Appliances employed in the Metallurgy of Copper, Lead, Gold, and Silver; Lecture IV, Mr. J. Douglas (Cantor Lecture).
- Aristotelian, 8.—Symposium: 'Has the Heritability or Non-Heritability of Acquired Characteristics any Direct Bearing on Ethical Theory?' Prof. D. G. Ritchie, Messrs. R. J. Kyle and R. E. Mitcheson.
- Tues.** Royal Institution, 5.—Alternating and Interrupted Electric Currents; Prof. G. Forbes.
- Society of Arts, 4.—Recent Improvements in designing, colouring, and manufacturing silk, Mr. T. Wardle.
- Asiatic, 4.—Anniversary Meeting: Annual Report; 'The History of the Jaina Faith,' Mr. V. E. Gandhi.
- Zoological, 8.—Lists and Distribution of the Land-Mollusca of the Andaman and Nicobar Group of Islands in the Bay of Bengal; Lieut.-Col. H. H. Godwin-Austen; 'On the Heart of the Alligator,' Mr. F. E. Bedford and Mr. P. C. Mitchell; 'The Anatomy of *Chama chacaria*,' Mr. P. C. Mitchell; 'A Synonymic Catalogue of the Hesperidae of Africa and the Adjacent Islands,' Rev. W. J. Holland.
- Biblical Archaeology, 8.—The Testament of Jacob, Genesis xlix., Rev. C. J. Hall.
- Wed.** Geological, 8.—The Stirling Dolerite, Mr. H. W. Monckton; 'Notes on some Railway Cuttings near Keswick,' Mr. J. Postlethwaite; 'The Shelly Clays and Gravels of Aberdeenshire considered in Relation to the Question of Submergence,' Mr. D. Bell.
- Society of Arts, 8.—The Extraction of the Rarer Metals from their Oxides, Prof. W. C. Roberts-Austen.
- Huguenot, 9.—Annual General Meeting.
- Thurs.** Royal Institution, 5.—The Liquefaction of Gases, Prof. Dewar.
- Royal, 4.
- Mathematical, 8.—On those Orthogonal Substitutions that can be Generated by the Repetition of an Infinitesimal Orthogonal Substitution, Dr. H. Taber.
- Electrical Engineers, 8.—Recent Development of the Single-Acting High-speed Engine for Central Station Work, Mr. M. H. Robinson.
- Antiquaries, 8.
- Fri.** Physical, 8.—Tolline Voltmeter, Mr. E. F. Herroun; 'New Method in Harmonic Analysis,' Mr. A. Sharp.
- Royal Institution, 8.—A Recent Journey in Afghanistan, Hon. G. N. Curzon.
- Sat.** Royal Institution, 3.—Music and Musical Instruments of the Sixteenth, Seventeenth, and Eighteenth Centuries, Mr. A. Dolmetsch.

Science Gossip.

FROM Germany comes news of the decease of the celebrated physiologist Prof. Karl Ludwig, of Leipzig.

At the International Congress of Anatomists, which met in Bale from April 17th to 20th, the proceedings of the first day were opened with a paper by Prof. Merkel, of Göttingen, on the life and work of Vesalius, a theme peculiarly suitable for the place. It was at Bale, in the year 1543, that the monumental book of Vesalius was printed, and that he began his labours as a pioneer of the anatomical sciences; and some interesting relics of his activity are preserved in the Museum. The speaker referred several times to the value of the latest biography of Vesalius by Prof. Moritz Roth. The report of the "Nomenklatur-Kommission," which was read on the last day of the Congress, seems to have been received with unanimous satisfaction.

WE regret to notice the death of M. Trouvelot, who, since his return to France from the United States about twelve years ago, has been associated with M. Janssen at the Meudon Observatory. His planetary observations, first at Harvard College and afterwards at Meudon, have secured his name a high place amongst astronomers; and he also made several interesting observations of comets, of solar spots (calling attention to a particular kind of these), and of the total eclipses of the sun which occurred on July 29th, 1878, and on May 6th, 1883.

MR. E. CROSSLEY, F.R.A.S., of Halifax, has presented his 3-feet reflecting telescope and its dome to the Lick Observatory. In *Ast. Nach.*, No. 3283, Prof. Holden expresses his thanks for the gift, so that this fine instrument will be sent to the other side of the world, where it is to be called the Crossley reflector.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

So far as a general survey of its contents and previous acquaintance with some of the chief features enable us to judge, this is decidedly an excellent and interesting exhibition, more varied than usual, fuller of bright and attractive works, abounding in ambitious efforts good enough to justify their authors' aims, and comprising a number of anecdotic designs concerning other times than ours. It contains at least the usual number of admirable landscapes and seascapes, a goodly array of noteworthy portraits, and some excellent pieces of still life. Besides, the water-colour drawings are above the average. With regard to them, indeed, the wise provision of a fine, large, and well-lighted room seems to work greater wonders every year. As to the sculptures, too, there is more than the ordinary collection of really fine as well as meritorious and accomplished works. Before considering the leading pictures in detail we shall indulge in some running comments on other capital works, some of which are of the highest merit, although, owing to various causes, we are not yet in a position to deal with them more at length.

Taking them in the order of the Catalogue, and not intending to arrange them according to their respective merits, we recommend the following to the visitor. In Gallery I. hang the solid and well-lit 'Carran Ferry, Lochaber' (No. 8), of Mr. B. Hook; the expressive and poetical 'Icarus,' lying dead upon the seashore, of Mr. S. P. Cockerell (9); the characteristic 'Twilight Idyll' (35), elderly lovers at their cottage door, of Mr. A. C. Tayler; Mr. G. Wetherbee's delightful idyl 'With Amaryllis in the Shade' (45); and Mr. F. Dicksee's ghost of a lost mistress appearing to her former lover in his 'Reverie' (46). In Gallery II. the student

will find Mr. J. Fraser's capital 'Gibraltar' (74); Mr. H. W. B. Davis's sunny and showery 'April,' sandy dunes with cattle (76); Mr. Seymour Lucas's telling melodrama 'Waiting for the Duc de Guise' (77); Mr. G. D. Leslie's admirable 'November Sunshine' (81), in which Wallingford Bridge looks pallid against an ashy autumnal sky; M. H. Fantin-Latour's flowers in 'Gifts of the Mellowed Year' (82); Mr. A. Parsons's delicate landscape 'The Thorn' (87); Mr. G. Clausen's animated group of reapers in his 'Harvest' (91); Mr. J. W. Waterhouse's poetical reading of 'St. Cecilia' watched by angels with musical instruments (97); the 'La Friulanella' of Mr. Woods (123); the fine and solid cottage interior, where a rustic piper plays to his mistress, called 'An Overture' (134), by Mr. F. D. Millet; and the pretty 'Coming Events' (140) of Mr. G. A. Storey. In the larger Gallery III. are Mr. T. Hughes's 'The Card Room' (149); Mr. J. S. Sargent's faithful and vigorous portrait of 'Coventry Patmore, Esq.' (172), of which a differing version is No. 737; Mr. P. Graham's powerful seascape 'The Sea will Ebb and Flow' (189), blue waves beating on black rocks; Mr. R. C. W. Bunney's 'Forerunners' (194), the harbingers of Neptune on white horses in a turbulent sea; 'The Wounded Knight' (202) of Mr. G. S. Knowles; Mr. P. H. Calderon's 'Ariadne' following Theseus, and, with imploring arms outspread, wading knee-deep in the sea, a most original design, and excellently painted (210); Mr. J. Brett's brilliant sea-piece, 'The Outlook from my Native Cliffs' (232); M. Bouguereau's life-size, half-nude 'Baigneuse' untying her sandal (243); and Mr. H. W. B. Davis's landscape of 'The Close of Day' (263). In Gallery IV. will be admired the last-named artist's 'In April' (308); Mr. W. F. Yeames's first-rate 'Defendant and Counsel' (309), an unlucky and puzzled beauty "in chambers" with three astute lawyers who "heckle" her terribly, a piece full of vigorous humour and good painting; and Mr. A. Goodwin's poetic, but spectacular 'Christian leaving the City of Destruction' (337). Gallery V. is made interesting by means of Mr. J. Clark's rustic domestic idyl 'The Flower of the Flock' (356); Mr. H. H. Cauty's illustration of the life of a British workman called 'Her Lord and Master' (367); Mr. J. Aumonier's coast picture 'When the Tide is Out' (399); Mr. W. Osborne's beautifully painted lady in white silk, a portrait of Mrs. Bram Stoker (405); Mr. J. Brett's 'Isles of the Sirens' (409), which glows near the silvery picture of the lady; Mr. J. J. Shannon's 'Lady Boston' (410); and M. P. Van der Oudera's extremely clever and fresh 'Drummers' marching through a street of an old Dutch town (416). The small Gallery VI. contains Mr. C. N. Hemy's 'Fisherman's Sweetheart' (434); Mr. H. Herkomer's 'Bürgermeister of Landsberg with his Town Council' (436), the size of which is phenomenal; and Mr. F. D. Millet's clever 'A Love-Sonnet' (452). Except Mr. J. Brett's 'The Sear, the Yellow Leaf' (498), and another picture by the same, Gallery VII. need not now detain us. In Gallery VIII. Mr. M. R. Corbet's 'Mountain, Field, and Flood' (563) is remarkable; so are Mr. E. A. Waterlow's 'Green Pastures' (588); the Hon. J. Collier's 'Death of Albino' (589); and Mr. G. W. Joy's good, poetic, and original 'Joan of Arc' sleeping in armour and watched by angels (594). Mrs. Tadema's pathetic 'The Pain of Parting' (656) is in Gallery IX., along with several good pieces by M. Fantin-Latour and Mr. W. Logsdail, landscapes by Mr. F. Dicksee, and other small works. In Gallery X. we admired, with reservations, Mr. H. S. Tuke's young men bathing in 'The Swimmers' Pool' (812); and in Gallery XI., the last room, we noticed 'The Run of the Season' (821), by Mr. A. W. Strutt, and Mr. R. C. Woodville's 'Charge of the Light Brigade'

(860). To most of the above we may return; meanwhile we offer detailed criticisms on the under-mentioned painters of note.

SIR JOHN MILLAIS.

We turn with unusual pleasure to the works of one of the most eminent of the Academicians, because he has again vindicated his right to the great reputation he enjoys. On this account Sir John Millais's contributions deserve the first place in this article, especially as they are incomparably superior to his contributions to the New Gallery.

Sir John has painted in his long career many pictures of human emotion, the power of which to touch the heart depends upon the artist's insight and his marvellous technical skill, and certainly in *A Disciple* (166) he has attained a signal success in this branch of art. His greatest triumphs have not always been in ambitious pictures depicting conflicting passions and many figures, for, fine as several of them have been, they have evinced less of that "imagination penetrative," as Mr. Ruskin calls it, which pervades *'A Huguenot'* and *'A Gambler's Wife.'* Indeed, the peculiar power which gave life to those two pictures is neither more nor less than imagination of the highest kind, creative as well as "penetrative," to repeat the Ruskinian phrase. To those whose memories are short and who deny to Sir John the possession of imagination, and describe him as only an anecdotic painter, *'A Disciple'* will afford matter for reflection. Technically a fine picture, not only its pathos, but its subject, is an imaginative invention as fresh and tender as it well can be. The merit is all the more precious because the artist has wisely omitted extraneous aid in the shape of accessories and anecdotic elements, and has concentrated his power upon a single figure, clad in that least complex and decorative of garments, an ungirt tunic. Further, it has the simplicity of one colour, the deepest black, to indicate that it is a time of sorrow with the wearer, both of whose hands lie in her lap, somewhat nervously interlocked, while she looks up and listens to an impassioned orator who is speaking from a rostrum which is higher than her seat. The speaker is, it is manifest, a preacher of Christianity in antique Rome. Devout and pure, her face is somewhat pinched by sorrow, although its beauty has suffered little, and a lofty enthusiasm, chastened by thought and restrained by the influences of inherited refinement, imparts earnestness to the eyes that seem to listen to promises of eternal life and perpetual freedom, while it controls the slightly parted lips, and keeps unmoved, without a sign of questioning, the listener's broad and open brow. So perfect is the embodiment of the painter's idea in this simplest of designs that we seem to hear the preacher as if we, too, sat in the catacomb, one of the dark galleries of which opens behind us. If *'A Disciple'* be not a triumph of imagination we do not know what that faculty is.

Another picture of Sir John's, which artists as a rule have hailed with rather more satisfaction than we can quite share, has for its motto the words of Horatio addressing the ghost of Hamlet's father, "*Speak, speak!*" (251.) The scene is a room lined with wainscot and partly filled by a large bedstead, the dark olive curtains of which have been withdrawn on our side, and are seen in the light of a partly shaded lamp placed on a table at the side—a table loaded with letters and other records of love to which death has brought its earthly close. The occupant of the bed—his fancy, it may be, overwrought by sad memories—starts up suddenly, and addresses, in the words we have quoted, the apparition of a fair lady shimmering in a pale and opal-like light, who, with both arms, parts the curtains at the bed's foot and gazes on the speaker. Behind the apparition, it should be added, we have a glimpse of the moonlit stairs descending

to the room. With excellent skill and knowledge, the painter has succeeded in representing the pallid and almost colourless lustre of the spectre, and in differentiating the various splendours of the lady's coronet and jewellery, her wan features and white attire. The contrasting darkness of the lamp's shadows cast by the curtains, the figure of the speaker and the surrounding furniture, to say nothing of the lamp itself and the gloomy local colours of the room, have been adroitly employed to develop the lustre of the vision, and thus add to the weirdness of the scene. The action of the man is marked partly by hope, partly by surprise, and partly by a slight touch of fear; in fact, in every respect it is natural and true. The technical qualities of the picture leave little to be desired. Whether the theme of the work, apart from its artistic subject, to which we confine this criticism, is one to which Sir John's best powers should be given, we leave for his own consideration.

As a picture we prefer *St. Stephen* (18), which depicts the beautiful and youthful saint, who, as the text has it, "fell asleep" before his brutal persecutors. The proto-martyr is supposed to have been found by those pious men and women whom we see approaching in the gloom of a road on our right, where their figures are half lost in the semi-darkness, half touched by the pale light of the large and low moon. Nobody can turn to more account than Sir John the pathos of light and shadow, or knows better how to combine them in harmonies of local colour, so that true chiaroscuro is impressively employed. *'St. Stephen'* is a capital example of this. There is a great deal of beauty about the figure of the martyr, and the blood necessarily introduced is not obtrusive. Even in death he seems sweet and is graceful. The life-size, three-quarters-length figure of *Miss Ada Symon* (331) is the only proof of his powers in portraiture which Sir John has sent to the Academy. His repeated illnesses and domestic sorrows of no ordinary kind have restricted his activity, but the picture of Miss Symon is by no means to be overlooked because it is the least ambitious of the four works he has sent to the Academy. It is full of life; the handsome, high-bred features are beautifully drawn; the brilliant purity of the complexion and the grace of the lady's attitude combine to make her portrait one that Sir John has not often surpassed. Indeed, the modelling of the features is worthy of his best time, for it is an extraordinary instance of brush power and the firmest facility.

MR. ALMA TADEMA.

Mr. Tadema is most admirably represented at the Academy as well as at the New Gallery. The former has hung in a conspicuous place the long and upright canvas to which we referred at length on the 30th of last June, when it was understood to be bound for Berlin. As is not unfrequently the case with this painstaking artist, whom nothing satisfies that is not as nearly perfect as he can make it, the design has since June been so considerably changed and the details of the work so freely altered that the unfortunate critic must needs describe *Spring* (262) anew. The artist has retained the narrow passage between stately buildings in Hadrian's Rome, and the brilliant sunlit daytime and the intensely blue skies in which he delights. The vista is still lined by marbles of various colours, and partly closed by a building from a balcony of which a lady of rank and her attendants watch the scene below. From the high roofs and parapets of the buildings on either side several groups of handsome women and lovely girls are eagerly showering flowers upon the procession passing below. The street descends steeply to the front, and the visitor is supposed to be looking down upon it from a somewhat elevated seat, while through a doorway on his right

issues the varied procession of singers, banner-bearers, and priests. His high seat enables the spectator to see the whole length of the joyful train and the crowds which, from the ground and various openings at the sides as well as from above, are welcoming those who celebrate the festival. At the head of the procession walks a charming group of barefooted little children crowned with flowers, and bearing flowers. They are clad in short tunics of various colours. Next comes a group of lovely girls, also adorned with flowers and carrying baskets of splendid blossoms; they are chanting vernal hymns, and while there is singular individuality in each of these figures, each is in harmony with its companions. The artist, however various the details of his pictures may be, never allows the least departure from the unity of a design considered as a whole, and the designing of the procession is an excellent instance of this. Their march, like their song, is rhythmical, and the whole throng move as one, not, however, mechanically like soldiers, but in unison with their chant. Of excited and unregulated movement, of shouts and songs, there is abundance among those who salute the god and his worshippers. Along with the girls advance some very beautiful youths who play upon Pandean pipes, double pipes, and timbrels. Next to these follow acolytes who carry aloft a large banner, the inscription of which may be read by those who care for such matters. Under the banner is the high priest, who carries a sacred ark of ivory, richly carved and wreathed with yellow daffodils; and on each side of him an attendant carries a tall palm branch. Close beside him is another priest bearing a silver vase for libations. In a line with this group are borne along the silver statues of the divinity. Attendants fill the space between the ark-bearer and the palace where the great lady sits, while beyond them is seen in the distance an equestrian statue. Among the details of this work the high-bred faces of the ladies near the front on our left should be especially noticed, and so should be the various types of loveliness exemplified in the features and expressions of the boys and girls in the middle of the procession. The diversified attitudes of the ladies who look down on the scene, and the varying degrees of joyfulness and hilarity expressed by their countenances, are also remarkable; nor should any one overlook the opulence of colour which distinguishes the dresses of the performers and spectators, so that the whole work resembles a delightfully brilliant *parterre*, and, in its perfect harmony, is a marvel of light and the gayest hues exquisitely graded into a whole where there is not the least deficiency in harmony, although splendours of many sorts are introduced. As we said before, when describing *'Spring'* in its original shape, the painting of the flesh, its finish, modelling, and solidity, the research and delicacy of the touch which has been employed to depict all the ornaments, flowers, draperies, and jewellery of this most remarkable picture, can hardly be rightly estimated, except by those who have noticed the ever-increasing power of the painter and his unflinching carefulness. Some of the women's faces are finer than any he has hitherto produced, and, technically speaking, the work at large can only be compared with *'Love's Jewelled Fetter'* or *'The Betrothal Ring,'* which is now in Regent Street.

SIR FREDERIC LEIGHTON.

It is fortunate for the admirers of his art that the accomplished President of the Royal Academy was able to finish before he fell ill the characteristic pictures of which our readers have already had brief descriptions. The most important of them is likewise the most ambitious and complete. In several respects it is a sort of sequel or companion to that extremely beautiful circular picture *'Summer Moon,'* which has been made familiar to the public by an excellent

photogravure published by Messrs. Colnaghi & Co. The new painting is called *Flaming June* (195), and is a life-size representation of one of those Greek damsels clad in semi-transparent tissue of whom the President is fond. She is coiled up upon a bench of white marble in front of a large opening in the wall of a classic chamber, and her figure is seen in a closely foreshortened view. Her face is flushed in sleep, and the broad and heavy eyelids lie close upon her cheek, while the full lips part. A large awning stretches over her, and a black mantle—the colour of which is of the greatest value in the coloration of the picture—lies near her, while under her is placed a large piece of drapery of pure red, which goes admirably with the sable and saffron fabrics in its neighbourhood, and is the highest key-note of the chromatic scheme—one of Sir Frederic's happiest. The richness of the black and intense red is invaluable in regard to the landscape. Through the opening in the wall we catch a view of the sea with the lustre of summer sunlight upon it, and the thunder-laden clouds that brood ominously in an almost violet firmament, and make darker the already dark cliffs which shut in the sea that slowly surges at their feet. The idea which is embodied in the sumptuous figure of the sleeper is sustained by the fervid coloration of the dress and by the general tenor of the landscape. Thus the work is, as a fine picture should be, a homogeneous conception. It seems defective in one respect alone: the legs of the sleeper are somewhat larger than they should be. A sentimental instead of a really pathetic motive animates the President's second large picture, called *Lachrymæ* (182). We have nothing to add to our previous description (*Athen.* No. 3514) of that otherwise very beautiful type of stately grief, which represents at whole length and nearly at life size a noble Greek maiden, standing near the marble pedestal of a funeral urn that is richly sculptured, and twined with ivy in the ancient mode. Her chin nearly rests upon her breast, and her face is full of that dignified sorrow we look for in a classic maiden of high degree. Her bust and limbs, though cast in the fullest mould the antique types allow, have all the choiceness and refinement of her race, while her hands—one of which hangs at her side, the other resting on the column near the vase—have dignity of their own. There is something noble in the severity of her ample draperies, a greyish, almost sky-blue *himation* over a thick tunic of a very dark blue. She has brought to the tomb a vase for libations; and a wreath of withered laurel, fallen from the urn, lies on the ground. The background and coloration, as in '*Flaming June*,' assort with the motive. Sad blues and black pervade the design, and the softening shadows of the vault seem about to close upon the almost statuesque figure of the mourner. They are more intense upon the walls around her, while through an opening behind her is seen a large group of ruddy stems of cypresses, and between the gloomy foliage the sorrowful glare and ashy clouds of sunset. The motives of '*Lachrymæ*' are thus perfectly expressed, and the world at large will be grateful to Sir Frederic for this realization of his idea of how a hero's betrothed visited the ashes of her lover slain in battle. Gratitude apart, however, the critic feels that if the lady had been a little less statuesque he would have thought her more sincere; an actress such as Rachel might desire to look like '*Lachrymæ*,' not so the Greek maiden whose name she bears.

The President's brush power and his taste for beauty of a fine type are manifest in *A Study* (665), a life-size head turned in profile to our left, and enclosed by tresses of rich auburn hair which it must have been a delight to paint. The expression of this choice and masterly study from the life is spontaneous and sincere. The *Maid with the Golden Hair* (139) is a half-length,

life-size figure of a girl with golden hair flowing over her shoulders. She wears a white robe and a blue ribbon, thus making charming colour with her fresh flesh tints and her tresses. She is absorbed in the perusal of a large book bound in strong red, which lies open in her lap. On the stately '*Twixt Hope and Fear*' (159), a Greek lady seated in a chair, we must reserve our remarks for the present.

MR. POYNTER.

We described Mr. Poynter's *Ionian Dance* (270) in March last. As we then said, it is a picture of a dancer performing before richly clad dames and damsels arranged upon a bench which lines the wall of a Romano-Greek hall. Nearly all of them are gazing at the chief figure of the composition, a lovely rose-crowned brunette of seventeen or eighteen who, clad in pale rose, is dancing in the centre of the chamber. She is pirouetting to the music of one of the spectators, a comely girl, who, with crossed feet, lolls against a column on our left and plays upon the double pipes whose shrill notes fill the hall and mark the time for the dancer. The vivacity of the maiden is as exceptional as the grace and precision of her movements; and she is one of the best figures Mr. Poynter has produced, and, as we said in March, exceptionally elegant in every line and contour, the joyful face, the parted rosy lips and glad eyes indicating the girl's pleasure in the dance. Nor are the colours and ornaments, the treatment of the flesh in its rosy and warm morbidez with an under golden hue, and the exquisite draughtsmanship less creditable to the artist. Well may the spectators be delighted with her intense vivacity. The musician alone, absorbed in her part of the performance, looks down as she plays with steady fingers on her instrument. The lofty roof of the hall is supported by columns of yellow and white alabaster, the painting of which, as well as that of the elaborate mosaics of the pavement, almost equals Mr. Tadema's. These columns have gilded caps such as Mr. Poynter is fonder of than Mr. Tadema—injudiciously, we think. The walls of the hall are lined with marbles of full, deep colours, where Mr. Tadema would certainly make them white, and they are pierced so as to show a garden outside, and trees and flowers, together with patches of sunlight and shadow. In the figures of the onlookers Mr. Poynter shows that he has greatly improved in painting flesh clearly and with that semi-transparent surface which, revealing the under gold, roses, and gold, is the despair of artists in general, and the highest triumph of the great Venetians. Last year, as we said at the time, he made a considerable step in advance in this respect; his progress is still greater now, and leaves but little to be desired. In other parts than the flesh tints, some additional clearness in the colours and limpidity in the darker shadows and half-tones would benefit the picture.

MR. HOOK.

Finnan Haddie (17), the smallest of Mr. Hook's three contributions to this gallery, though not the most brilliant of them, is certainly that to which a trained eye will turn with the greatest pleasure, for it is a triumph of delicate painting in extremely pure pearly hues; its illumination is happy in the absence of strong contrasts of light and shade, and owes little or nothing to the splendour of its local and general colours. The breadth and extreme veracity of its opalescent atmosphere will charm lovers of nature in art. Pale greys, silvery and subtle, delicate olives of many degrees of strength where none is strong, and autumnal browns that rise gradually in the scale from a sort of buff to bronzy, form the chief attractions of this choice piece. The ostensible subject is the narrow estuary of a little Kincardineshire river when the tide has

retreated. The three pretty figures of girls on the right bank are, perhaps, the best of Mr. Hook's designing. The proportions of their figures are unusually correct in comparison to the surrounding objects, a matter in which the painter is not by any means always infallible. We have already described (see *Athen.* No. 3520) the group of weather-beaten buildings on the low cliff beyond the stream, and the straggling line of cottages built further off on the edge of a meadow; still further off some groups of dark trees are softened to the eye by those tender veils of vapour of which all good landscapists know the incomparable value. '*Finnan Haddie*' is noteworthy for simplicity, delicacy, and unity of colour and tone—elements which, at their best, constitute a masterpiece of the rarer and higher sort, and appeal to the cultured eye, which, especially in a modern exhibition, craves whatever is homogeneous and restful.

If with Mr. Hook we turn from the eastern shores of Scotland and their unromantic scenery to the rocky coast where his *Harvest in the West Country* (257) was painted, the transition is remarkable. It says much for the ability of the artist that he has put upon canvas with equal truth views and effects so different. In both pictures there is a little river which meets the ocean, and we have already described at length (*Athen.* No. 3520) the almost level sands and the films of pure sea-water creeping forward, as well as the low cliffs that enclose slates of which the colour is a deep black except where the sun and the brine of innumerable storms have turned it to a brilliant silver that reflects the light intensely, and contrasts strongly with the hollows that open into gloomy caverns. The figures, as our readers will remember, are some peasants who are resting from reaping, and a buxom girl dressed in lavender and red, who has brought her black-bearded sweetheart his lunch, and lolls at length upon a dry-stone hedge, indulging in a flirtation with him. In painting the flowers and herbage with which time has clad the stones, our artist has succeeded as becomes his powers of execution, taste, and skill. Beautiful colour, a splendid illumination, a rare sense of the sea's expansiveness and the charm of its multitudinous tints, and skill in treating the atmosphere, command the admiration of all who study '*A Harvest in the West Country*.'

Mr. Hook's remaining picture, called '*Hey, ho, seely sheepe!*' (245) also has for its scene a Cornish porth, and we described it along with the others in our number for April 13th. As we then said, half a dozen inquisitive sheep are looking down into the cove in search of a brother missing from their flock. Instinct, or the memory of former catastrophes, tells the creatures that, if he has found his way into the cove, the sooner he is got out of it the better for him, especially as the tide is coming in and the watchful hawks have to be reckoned with, whose aerial cruises and swift turnings on the wing bode ill to every beast that dies upon the yellow sands that lie two hundred feet below. Just in time, as it would seem, a dark-visaged Cornishman, led to the place, perhaps, by his intelligent dog, has descended into the cove and taken the stray sheep upon his shoulders in order to carry him out of danger. The sympathetic collie follows his master's steps and supplies that element of black which Mr. Hook, like all great colourists, considers invaluable. Repeating a former criticism, let us say that the charms of the picture are its brilliance, which, though not so vivid as in the harvest scene, is yet glowing and warm; the splendour of the sapphirine colours of the angry waves, that are much darker than in No. 257; the looks of the dog and the sheep; and the breadth, solidity, and homogeneity of the whole work, although it is not so highly finished as the other Cornish painting.

MR. DAVID MURRAY.

Mr. Murray does not this season contribute to the New Gallery, but he is a most liberal contributor to the show in Burlington House. *Thistledown* (787), one of his most characteristic pictures, depicts a wide expanse of slightly rolling ground, densely covered in front with thistles in full bloom and quite sufficient to infect a county. A pale grey sky, covered with cirri and softened to the eye by the tender veils of vapour that a sultry August calls up from the heated earth, extends as far as we can see, to where, near the horizon, and half lost in the mist, a belt of dusky trees and a detached clump or two barely serve to mark the distance and suggest the possibility of a beyond. The semi-diaphanous mist, universal and nowhere definable, subdues the colours of the ocean of wild flowers, and the enormous stretches of wan verdure which constitute the landscape. The same mist produces an almost shadowless effect, and leaves indistinct the details of the bluish pool and half-neglected meadow which occupy much of the front. So impalpable is the mist that its full power is not perceptible until we try to see how far the eye can penetrate the atmosphere. This capital picture is broad, and, though surcharged with vapour, still luminous and almost gay with colours. *England's Canals* (373), which has for its motto

By the margin, willow-veiled,

represents a vividly blue stream, slightly ruffled by the wind and dashed by reflections of the willows which fringe a verdant meadow on the further side, while hosts of wild flowers and docks, whose wide leaves are covered with silvery wool that glistens in the light, occupy the foreground, and, like many parts of the mid-distance, are painted in a manner Constable would admire. There is a good deal, too, of Constable in the sky of deep clear blue interspersed with great masses of rain clouds, the relics of those which but just now drenched the land and washed the foliage into its brightest green. A low-lying meadow, stacks of brown rushes standing to dry, a couple of fly boats, and odds and ends of old timber combine with the above-named elements to make a picture such as few modern landscapists could paint. It is a felicitous example of the influence of Constable. *The Angler* (590) is another example of Mr. Murray's resources, knowledge of nature, uncommon facility, and a versatility which is extremely rare. Homogeneous, rich in colour, and inspired by that sentiment of serene repose which affects all men, the character of this picture differs from those the painter usually produces, and its technique is unusually broad in touch, firm, researchful, and solid. Absorbed in his sport, a solitary fisherman sits among the rushes at the side of a pool, part of whose surface gleams in the latest flush of declining day. The sun has set, and his direct light is lost except in those higher regions of the air where the birds disport themselves, and which still glow with rosy gold. The purplish clouds belong to

— grey-hooded even,

Like a sad votarist in palmer's weed.

Groups of dark willows dashed with silver mark the middle distance and thus complete the view. In *Summer Time* (369), however, is the most charming of Mr. Murray's contributions. It is fuller of light, fresher, and exhibits an unusually happy composition—happier, in fact, than he generally produces, master though he be of the most difficult art of composing pictures homogeneously and harmoniously. So rare is this faculty that upon their success with it the reputations of certain painters, who can do nothing but compose well, not even draw with the faithfulness of a schoolboy, wholly depend. In No. 369 a summer stream winds through the foreground, and some boys are bathing in it near a group of ashes of the densest dark foliage and spindling willows of greyer and warmer hues,

remarkably well drawn and deftly touched by a hand that is gifted with singular skill. A rustic bridge of weather-beaten wood spans the water, and has been turned to as much account by Mr. Murray as it would have been by Constable. A half-clad boy has come in a punt and landed on the nearer bank, intending to swim. The nude figures of the bathers are ably drawn and excellently painted. Few landscapists succeed in this sort of work, and fewer still approach the present example. Among the other excellent features of this picture must be ranked the treatment of the middle distance, its trees and atmosphere, the painting of the lush herbage in the foreground, and the warm grey sky laden with slightly flushed cloudlets. Both are quite admirable. The reflections of various kinds of light upon the flesh of the bathers evince the care with which Mr. Murray has studied that difficult part of his subject, and strengthen our hope that his amazing facility and wonderful resources may not betray him into indulging in mere dexterity, and tempt him to repeat himself in hackneyed subjects with all that mechanism, the mere craftsmanship of art, which is at his command.

THE BROTHERS WYLLIE.

Why the elder of these brothers should be an Associate and the younger one should not is a mystery, and we shall consider them together, beginning with the former. This year he does not give us the benefit of his experiences of a diving-bell, and *The Opening of the Tower Bridge* (611) is the fulfilment of a commission which may, or may not, have been distasteful. At any rate, he has made highly successful use of the opportunity to depict a busy and brilliant scene. The screeches of the tugs' whistles, and of the hoarse sirens of the steamers, and the din of the guns, fortunately do not come within the compass of his art; but as to the lighting, movement, and intensity of the colour there cannot be two opinions, nor has Mr. Wyllie been less happy in softening by perfectly legitimate means the ugliness and architectural insincerity of the Tower Bridge. Nothing was easier for the artist than to hide the nearer of the piers by means of the tall masts and flags of some craft in the foreground, and he has dissembled the hideousness of the other pier by help of colour, flying shadows, and, we think, a puff or two of steam. The river is turbid with the moving tide and the opposing wind, and it is rendered with great richness of colour. To say that the surface of the water is as admirably modelled and drawn as it is painted is to say that Mr. Wyllie is the artist; that he has actually made beautiful the air laden with smoke, while each lumbering lighter and picturesque sailing barge has more or less of a charm, something of which is not denied even to the grimy tugs and the larger steamers, may be taken for granted. To combine the multitudinous, discordant, and sordid elements of such a subject as this (a subject which, nevertheless, was by no means without advantages to an able artist) demanded great resources. By thoughtfully employing the aids we have already mentioned, and imparting brightness and vivacity to them by means of bargeloads of gaily dressed ladies, he has proved himself more than ever a master, if mastery is shown in dealing with difficulties. Great is the use he has made of a large white tablecloth on our left, which, spread with a sumptuous lunch, distinguishes a coal-lighter that is otherwise as black as night. Mr. Wyllie also sends in *London's Water-gate* (21) another version, differently treated, of the same difficult scene. It is smaller, but its qualities are similar; the river is bluer and more brilliant, and the atmosphere is clearer, while (an attractive and fortunate notion) the most brilliant light is concentrated on one of the iron piers. Quite a different picture is *The Union Liner Norman leaving Southampton* (933), in which Mr. Wyllie has

depicted in his accustomed manner a huge white ship being towed from a quay by a dirty, fussy little tug. The landing-place is filled with excellently designed groups of spectators, into which a great deal of variety has been adroitly introduced. This is a first-rate illustration of a just and natural chiaroscuro, obtained by combining at their tone values masses of colour with masses of light and masses of shade, each of the three being harmoniously disposed with regard to the others. To be a good colourist, such as Mr. Wyllie is, an artist must needs be a good chiaroscuroist; but where pictures are concerned, light and shade alone, without colours taken at their tone values, do not constitute chiaroscuro, as the public are apt to think, though with monochrome studies the case is different. The designing of No. 933 is a good example of the application of these principles. There is nothing in the work more beautiful than the silvery azure of the sky, laden with nacreous clouds.—*The Windward leaving Greenhithe* (551), by Mr. Charles Wyllie—the only picture he exhibits this year, for a larger canvas is unfinished—embodies all the charming qualities of his previous works in a subject he chooses less frequently than his brother, a large, deeply laden barque with a Blue Peter at her foremast head, floating in green water that is capitably painted, and preparing to leave the verdant landscape, which is so pleasant to look on. Much use is made of the volumes of black and dull brown smoke which pour from the funnel of the tug near the barque's side; the grading of the atmosphere is assisted partly by the figures of some men who loosen her topsails, partly by the spaciousness of the background and the buildings grouped there, and, still more fortunately, by the masses of low scud which drift before the wind.

MR. HENRY MOORE.

Mr. Moore has gone through many trials of late, and he has suffered from prolonged ill health, yet he is quite adequately represented at Burlington House if not at the New Gallery. *Glen Orchy, Storm coming on* (201), is a powerfully painted and expansive view—such as Mr. Moore has not of late selected—of a bluish stream descending from the rugged hills, and breaking into foam as it chafes furiously in its rocky bed. The country is distinguished by its strong colours and the deep tones of the herbage; while the debris of the mountain sides, and other signs of barrenness, impart a peculiar melancholy to the picture. A gleam of light finds its way between low masses of ashy cloud, and shows how much moisture there is in the air. At the far-off extremity of the view a storm is breaking. This broad and vigorous work is somewhat less firmly and crisply touched than Mr. Moore's pictures usually are. *Cherbourg* (226) is a sunlit view of the sea; the distance is darker, and not so far away are the white cliffs of France. Admirable knowledge of the laws of water in motion and of those which affect the surface and local colours of deep salt water by absorbing and reflecting the light characterizes a most veracious and effective painting. The surface is modelled with skill that, though complete, is unobtrusive, for Mr. Moore knows the ocean too well to allow himself to depict its infinitely varying contours as if they were carved. The shadows and reflections of the upper clouds that swim in the sky of a paler blue than the sea serve to grade the atmosphere even to the extremest distance, and the aerial truth of the view is enhanced by the introduction of the solid hull and white sails of an English yacht, which has been very craftily placed exactly where she should be.

Although there is so much that is delightful in the pictures we have mentioned, our favourite, we have no hesitation in saying, is a smaller work, a less ambitious and less effective view of *The Traeth Maur, North Wales* (642). We are supposed to look landwards from the sea, and not far from

the Sarn Padrig, so that we behold a long and deeply indented stretch of mountains with rugged crests and the grandest forms seen almost like silhouettes in silvery and ashy grey. There is no strong nor emphatic colour here; no powerful shadows nor brilliant lights distinguish the picture; it is almost a monochrome of exquisite modelling and gradation. The level sea is misty and rippling, and the pale silver of the sun's track falls upon it. The masses of clouds are huger than the mountains themselves. In order to appreciate the technique, the visitor should study the fineness of the modelling which has rendered with perfect truth the half-substantial forms and almost shadowless bulks of a motionless world of clouds between whose level bases and the sea the view extends to the great barrier of hills which so closely approach the coast of North Wales.

MR. WATTS.

A powerfully designed life-size figure of *Jonah* (147), by Mr. Watts, occupies a conspicuous place in Gallery III. The prophet of woe is vehemently denouncing the sins of Nineveh. His fiery ardour could hardly be more impressively or more movingly rendered than in this energetic figure, and the design is so fine as to do justice to the theme. The painting of the flesh and the rich coloration of the picture are also admirable, but it is difficult to avoid observing that the arms are neither so well foreshortened nor so well drawn as could be wished. *The Outcast* (258) represents a plump and comely infant seated near the foot of a bank of sand; he holds a blue flower in one hand, and stretches out the other as if for alms. The background is a view of a sultry-looking country very warmly coloured. We confess that we have not mastered Mr. Watts's intention in designing this pretty child, but we do not fail to admire the modelling, colour, and rich and deep tonality of the figure, whose carnations are complete and good, according to the fine conventions of that Venetian art of which Mr. Watts is the modern exponent. The dreamy pathos and intense innocence of the little one's face there is no difficulty in praising. With these subject pictures the artist has sent a likeness of *Prof. Max Müller* (343), which is almost equal to his best works of portraiture. It is a life-size, half-length seated figure, the face almost in profile to our left. The features are true to life, and their flesh tints, painted as only Mr. Watts paints nature, could hardly be more artistic or more sympathetically treated. The professor wears his Master's gown and red hood. Among the drawings will be found Mr. Watts's life-size bust portrait in crayons of the *Lady Mount-Temple* (1334), a noble head beautifully drawn.

MR. BRITON RIVIERE.

Unlike Mr. Watts, Mr. Briton Riviere, though a capital portrait painter, sends no portraits this year, and only one subject picture. A long-continued indisposition restricted him to this single example; but it must be a compensation to him that his eldest son, whose progress we have noticed with satisfaction, has produced a picture so truly remarkable as that to which we shall come after having made some remarks on his father's large canvas, *Phœbus Apollo* (160), the young god of day standing in his golden chariot and encouraging with voice and hands a furious team of lions and lionesses who are harnessed to its pole, and who are bounding over a rocky meadow by the side of a large deep blue river just lighted by the dawn, while the half-darkling shadows of the further shore and its lofty cliffs know nothing of Phœbus's coming, although their hollows echo his voice. The light of Aurora precedes the god's advance in the higher regions of the air, and they seem to grow brighter while we look. The hilltops are catching the first flush of dawn, and the greyness of the firmament is changing

to an enamel-like blue. The figure of Apollo is very finely designed indeed, and capably painted. He stands with outstretched hands, his blue robe and golden tresses flying behind, with one foot in the chariot and one on its pole. Mr. Riviere has displayed consummate knowledge of the animal world in reproducing the passion of the wild creatures compelled by a higher power to gallop in the path where, as Mr. Riviere has judiciously represented it, the "crocus brake like fire" in front of the resounding wheels. Their glistening hides, their muscular limbs, their supple and powerful bodies, and the ravenous eyes are all depicted with sense and ability.—Mr. H. G. Riviere's large picture called *Sanctuary* (580) represents the interior of a temple of white marble where, half in light entering from the ground level, and half in a softened shadow, a gigantic statue of Juno stands upon a lofty pedestal. It is faintly tinted, so that, where the shadow falls upon her sweet, but passionless and still face, the coloured lips and other features seem as strange as they are impressive. Just in front of the goddess, where a sorely wounded man has fallen, a whole family of Greeks, men, women, and youths, are claiming the protection of the Queen of Heaven. Beside a man who embraces the statue lie two women and a child almost convulsed with fear, and another woman crouches low, holding a baby at her breast. The work displays much sympathy with the difficult and ambitious subject selected, and the young painter's draughtsmanship has greatly improved since last year's picture did him so much credit—indeed, he may fairly claim recognition on account of this remarkably powerful picture, which tells its tale perfectly, and as an historic tragedy of an unusual kind deserves to be remembered.

MR. STANHOPE FORBES.

This artist has exchanged the Cornish harbours and that uphill road in Penwith for a subject similar to the themes of earlier works of his, and has sent to the Academy, we think, the best picture he has hitherto exhibited. It is called *The Smithy* (372). There is a great deal of force in it, the harmony is admirable, the design spirited, and Mr. Forbes has done full justice to the smoky interior of a country farrier's shop. The principal incident is the shoeing of a white horse by the farrier. The owner of the horse, a capital figure, waits, pipe in mouth, for the conclusion of the operation. The horse, not only account of his whiteness, is the leading element of the chiaroscuro, and on drawing and modelling it the painter has expended his best powers, so that it forms the leading feature of the design as well as the chief part of the composition. Ruddy glow from the forge, cool daylight from apertures in the roof, and warmer daylight direct on his coat, show, as do the fine treatment of the local colour of the animal and the admirable foreshortening, how excellent a painter on a large scale Mr. Forbes has become. The chiaroscuro and light and shade, clear and solid as well as truthful, recommend his picture to artistic eyes. Nevertheless we fail to see why so large a canvas was used for a work that could have been as well represented on one about a quarter of the size. Mr. Forbes has sent a good portrait of *Mr. Wilson Noble, M.P.*, of Hastings (803), in a grey coat, and another portrait of *G. J. Johnson, Esq.* (535), seated in a chair, both of which are praiseworthy on account of their treatment and obvious fidelity as likenesses.

MR. J. B. BURGESS.

Mr. Burgess has sent to this exhibition a humorous picture called *The Town Mouse and the Country Mouse* (151), typified in this instance by two Spanish damsels. The laughing Town Mouse carries a basket of flowers; she is daintily attired, and distinguished by the blush-roses in her almost black hair; while

the Country Mouse, clad in a homely way, carries a pitcher of water. The moral of the contrast is enforced by the looks, attitude, and costume of an old woman. The theme is not difficult to understand; on another occasion we might, perhaps, venture to think that it is threadbare, not to say hackneyed. On the other hand, the picture is painted with exceptional breadth and simplicity, as well as zest for colour and character. *Students reading Prohibited Books* (13) shows the young inmates of an ecclesiastical seminary surreptitiously occupied in reading an heretical volume, which one of them has upon his lap, while another keeps watch, prepared to warn his comrade of the coming of a professor of the college, in a blue cap and cape, who approaches from the distance. The picturesque interior of an old Spanish library, its dusky walls lined with russet volumes, and the warm light—a feature in which Mr. Burgess is always happy—distinguish this excellent picture; very good, too, are the attitudes and expressions of the inquisitive students, with which the painter is exceptionally successful.

MR. R. MACBETH.

Mr. Macbeth has produced a striking picture in *Unenvied, Unmolested* (464), a buxom beauty of gipsy blood, with all the fire of her race in her sultry-looking black eyes. She sits upon the bank of a stream with half her legs plunged in its bright blue waters, which rush and curl against her comely ankles. Naked to the waist and half clad in a sun-bleached red petticoat, she turns as if to some one not in the picture, and, with something like imperial pride in her charms, and with a sullen sort of languor, seems to think of him with that resentment of control which belongs to her race. Another girl more fully dressed stands near. The masculine art of the painter has justified itself in the rich, ruddy, and golden carnations of the principal figure, her demeanour and attitude, so full of strength, and the warmth of the whole work. A little more regard for the refinements of a finished mode of execution, and a choicer style, especially as to flesh-painting and the sumptuous vigour of a rural beauty, are all that are needed to make this fine picture as nearly perfect as it could be. The landscape of *Dunster Castle* (550), bathed in golden light, is good. A gipsy encampment is seen in the park below the house. In the distance, looking seaward, are seen the deep blue waters of the Bristol Channel, and nearer much verdant foliage and herbage.

MR. GOW.

On the Sands at Boulogne (242) is the title of an excellently painted anecdote by this clever member of that accomplished school of painters whose most powerful leader was Meissonnier. Much in Meissonnier's mood and manner, Mr. Gow has depicted the great Emperor riding rapidly on Marengo (?) along the margin of the sea, attended by Soult, Berthier, Bessières, and Murat, and followed by several aides-de-camp. Each of the marshals may be recognized by his features, so well known to students of portraiture, while the characteristic demeanour of each has been carefully and ably differentiated by the painter, who has thus added greatly to the attractions of a work which is quite a masterpiece, and not alone more thoroughly thought out, but, technically, far beyond anything we have previously had from him. The anecdotic part of his theme is admirably told. The story is that one day when Napoleon was riding on the seashore, as it was his daily custom to do, the English fleet was out of sight, and he hoped the time had come for that tremendous adventure upon which he had staked so much. The next day riding again along the sands, he saw not far out at sea, and, as in the picture, only half veiled by the sea mist, those floating castles which made his enterprise impossible. The Emperor's pale, anxious, and worn face, his highly wrought expression, and his stern con-

centration are admirably rendered; not less telling is the nervous way in which he holds the bridle and clutches the saddle of the finely drawn, painted, and modelled charger, which is decidedly the best and most successful of all Mr. Gow's horses. Excellent are the horses of his companions, while the minor incidents of the picture—from the way in which the horses' hoofs touch the sand in cantering towards us and are lifted again, to the gradations of the ships' hulls as they are seen through the mist—are first rate and worthy of study. *A Mountain Pass* is No. 628, and in an amply lighted, if not brilliant and glowing sunny landscape, shows a French general (probably Massena), with troops before and behind him, riding a red roan horse down a very steep and stony pass. Although its brightness and sharp definitions contrast greatly with the vapour-suffused atmosphere and almost shadowless picture of the French shore near Boulogne, the technique of No. 628 is in no way inferior to that of its companion. The figures are finished as highly, touched as finely, firmly, and delicately, while the much more difficult landscape in which they seem to move (so veracious is the design) is equally creditable to this rapidly improving artist.

MR. EYRE CROWE.

No artist known to us has so effectually recovered himself of late as Mr. Crowe. This year his contributions bear witness to his endeavours to escape from that hard and dry manner which, joined to the partial opacity of his painting, has deprived his art of not a little of the credit due to it. *Thomas Carlyle looking at the Duke of Buccleuch's Miniatures of Cromwell, his Wife, and his Daughter* (674), as they hang on the red wall of a picture gallery, an incident actually witnessed by Mr. Crowe, possesses a limpidity we seldom find in his paintings. Its lighting is bright, and it approaches very nearly to what we might venture to call a good piece of colour. The portrait of the sage is wonderfully faithful, and not only the costume—the stiff black coat, for instance, and black felt hat—and the features, but the demeanour, the fitting of the coat collar about the wearer's neck, the carriage of his head, and the set of his hat, are perfect. The red wall of the room is covered with miniatures (late the property of the Duke of Buccleuch) in gold frames, and adds much to the warmth of an interesting little picture. In *A Baptism in the Cathedral of Newcastle-on-Tyne* (540) a young mother has brought her first-born to the font, and waits her turn for the ceremony. A girl in front, who reads the responses to the prayers of the clergyman, is very well portrayed, and characteristic and suitable incidents abound. The figures are certainly the best part of a picture which suffers from the rather cold and monotonous treatment and opacity of the architecture. *Fishermen's Home, Great Yarmouth* (719), is a bright representation of a wide quadrangle enclosed by old red-brick buildings, whose roofs are high pitched and tiled, while the dormers are unusually ugly. A sculptured group illustrating Charity stands in the middle of the place, where the rainy sunlight and its blackish shadows are not at all cold. In *The Mourners* (747) an old fellow seated in front fondles a demonstrative dog, and, with his crutch leaning against his chair, makes a capital accessory, and suits the character of the scene. There is excellent painting in the walls and pavement. Mr. Crowe ventured upon a rebuke to human ambition when he took upon himself to paint in *Le petit Chapeau* (652) Napoleon's cocked hat, with a golden laurel at its side, and lying upon a cushion of imperial purple.

MR. DENNY SADLER.

This artist does not attempt to rebuke conquerors nor to give us anecdotic portraits of modern sages painted to the life, but, as his numerous pictures now collected in the

King Street Gallery very distinctly prove, he touches with a deft hand and genial satire oddities and queer customs, as well as passages of genuine pathos, in the life of our ancestors of the last and penultimate generations. *An Offer of Marriage* (776) depicts one of those old-fashioned rooms of which the painter never tires, and gives him an excuse for introducing oval portraits, curious china, mirrors, and a quaintly carved mantelpiece. Morning light pervades the scene, the breakfast things still occupy the table, and the postman has just delivered a letter which an elderly gentleman reads aloud to his wife with apparent pleasure. It conveys an offer of marriage for the daughter of the house, who, conspicuous in a brilliant gown of yellow chintz, stands at the table, and listens with a half-bashful, half-surprised look. The attitudes and expressions of all the figures are first rate, those of the seniors being especially so; but we cannot say that the maiden is too beautiful. There may be, however, in her shortcomings touches of Mr. Sadler's peculiar satire, intended to signify that the lady ought to have been married before, or that the surprise of her parents is not unmixed with joy that she should be married at all. Apart from this, the picture deserves to be praised for its luminousness, admirable finish, veracity, and the fine crispness of the artist's touch. Less hard and over-defined than previous works from the same hand, it is all the more pleasing, and has lost nothing by the change. *Toddy at the Cheshire Cheese* (887) gives a capital idea of those symposia which tradition associates with a well-known London tavern. A group of elderly gentlemen are seated at an old-fashioned mahogany table, while todody is being compounded *secundum artem*, and with due reverence and delight, by the Nestor of the company, one of whose friends is being instructed as to the virtues of lemon peel, and another is reading a "diurnal" of the queer, but jovial epoch selected. The watchful waiter stands behind, and a number of venerable hats hang on the wall. Technically speaking, this picture, though rightly much darker in tone than its companion, exhibits qualities equally good and characteristic. Nothing could be better, for instance, or more appropriate than the faces of the patrons of the Cheshire Cheese.

THE NEW GALLERY.

(First Notice.)

THE demands of the Royal Academy Exhibition being more pressing, we must this week be content with running comments on the best collection of modern works which has yet been opened at the New Gallery. Naturally enough the visitor will be first attracted by those of Sir E. Burne-Jones, whose artistic "output" continues to amaze us, not only by its poetic and technical value, but by its quantity and variety. The six pictures exhibited here demonstrate his vigour and the wealth of his resources, and will add to his reputation. The first is *The Sleeping Beauty* (No. 106), the completed version of an early design for the fourth of the series Messrs. Agnew & Son put before the world a few years ago; in it the figure of the princess is stretched on her couch, and her restful attendants are fewer, while the coloration of the whole is less brilliant, vivid, and varied than in the later version; nor is the design so moving. No. 109 is a quaint portrait of Mr. Gladstone's granddaughter *Dorothy Drew*. No. 119 is a rather unfortunate, and somewhat spectral, life-size, whole-length portrait of *Lady Windsor*, standing, in a white dress. *The Fall of Lucifer* (135) reminds the spectator, by force of contrast, of the painter's very lovely masterpiece 'The Golden Stairs.' In the new production the rebel legion, with banners drooping and arms reversed, are sinking in a long and wavering line, as if for the first time gravitation dragged them down, from the fast-closed

golden gate of heaven to the nether abyss. *The Wedding of Psyche* (163) is a lovely version of the latest Olympian bridal. The same painter's No. 390 is *A Portrait*, and not at all ambitious.—In No. 18 the visitor will find a characteristic instance of Mr. Hitchcock's love for tone and refined colour, but not a vigorous version of *The Flight into Egypt*.—*The Fair Rosamund* (31) of Mr. W. Wontner has strong claims to be deemed original and good.—*A Race of Mermaids and Tritons* (33) reminds us that Mr. C. Smithers lately opened, so to say, a new vista in the sea as an artistic field for poetic and romantic inventions.—Mr. Walter Crane's *England's Emblem* (101) is a fresh and appropriate allegory according to his mood, and justifies his taste and love for colour.—*The Lilacs* (124) of Mr. Hallé is in his best vein and most graceful style.—The full-toned and tender lovers' interview called *Love's Curse* (126) is, for the present, Mrs. Alma Tadema's finest and most powerful production.—Mr. Alma Tadema's very suitably named picture (73) of a betrothed damsel and her friend seated in a sunlit chamber is the work which, as 'The Betrothal Ring,' we lately described.—No pictures here are more delicately pretty, fair, and choice than Miss M. L. Gow's *A Hot Day* (70) and *"Kiss the Place to make it Well"* (76), pieces compact of ivory, pearls, and enamel-like colours.—Sir J. E. Millais contributes *Time the Reaper* (131) and *The Empty Cage* (146), which are not to be ranked with his best works.—Mr. J. D. Batten's fairy legend, as depicted in *Snowdrop and the Seven Little Men* (160), is a first-rate specimen of its kind.—It is questionable if Mr. J. S. Sargent's life-size, whole-length portrait of *Miss A. Rehan* (199) will not add to the number of those whom he has startled and offended rather than increase the host of his admirers.—Gratitude for the gifts of past years compels us to forbear criticizing Mr. Holman Hunt's life-size portrait of *Miss G. M. H. Hunt* (194), which speaks plainly for itself.—Pathetic and sincere is the thoughtful picture Mr. Gotch calls *The Child in the World* (207).—Very tender and truthful is Mr. A. East's *Misty Mere* (225).—*The Laboratory* of Mr. J. Collier (238) compares unfavourably with his contribution to Burlington House.—Mr. Watts's *Rev. A. Gurney* (246) and his *Charity* (250) are works such as only he could, or would, paint.—A very lovely idyl is Mr. G. Wetherbee's large landscape *Summer* (249).—In addition to these especially noteworthy examples, no one will overlook the pictures of Mr. Logsdail, the Countess of Lovelace, Mr. and Mrs. Corbet, Messrs. E. Parton, C. W. Wyllie, H. Moore, E. Stott (especially his *Nonday*, No. 32), J. W. Waterhouse, H. G. Herkomer, A. Hughes (see his *Rust*, No. 108), G. Costa, H. Fantin-Latour, J. J. Shannon, W. Padgett, Haynes-Williams, and Adrian Stokes.

THE SILCHESTER EXCAVATIONS.

THERE is now on view at the rooms of the Society of Antiquaries, Burlington House, a considerable collection illustrative of the results of the Silchester excavations during the season of 1894. Last year six and a half acres of the site were thoroughly and carefully examined, and though these excavations did not reveal any large building, they were of no small importance, as they disclosed for the first time something of the industries of a Romano-British town. Twenty-one small hearths or furnaces, some circular and some oblong, were uncovered. The balance of argument seems to be in favour of the supposition that these furnaces were connected with dye-works. A full-size plan of one of these hearths is exhibited at Burlington House, whilst the exact position of each has been marked upon the great plan upon which the year's progress is always indicated. With the exception of a medium-sized capital and base of a Doric column, and a large slab of

Purbeck marble, no important architectural remains came to light.

Of minor objects in metal, bone, glass, and iron, the usual variety has been found, as well as a few articles of more special moment. The more important of these are a small gold ring of coarse filigree work mounting a pear-shaped carbuncle; an engraved gem of red jasper; an arm-purse of bronze; a bronze hinge of pierced work of excellent design; a charming little fragment of enamelled work; and a small bronze bell. One of the special features of the year was the discovery of a hoard of 250 silver denarii of early date, ranging from Mark Antony to Severus. It seems probable that this hoard was concealed during the struggle between Albinus and Severus (A.D. 194-197), which closely concerned Britain.

The exhibition will remain open until Wednesday next. Subscribers to the excavation fund and their friends are admitted free on presentation of their cards.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 25th, 26th, and 27th ult. the following, from the collections of Mr. J. Orrock and Sir J. D. Linton. Pictures: G. Chambers, A Sea Piece, 115*l*. F. Hals, The Laughing Girl, 252*l*. J. Holland, Innsbruck, 147*l*. Antiques, Venice, 120*l*. J. Phillip, Holy Water, 231*l*. J. Constable, A Lock on the Stour, 105*l*. Brighton Beach, 325*l*. Near Bergholt, 346*l*. D. Cox, Cardigan Bay, 109*l*. A Welsh Pass, with flock of sheep, shepherd, and dog, 315*l*. J. Linnell, Woodcutters, 304*l*. P. De Wint, A Cornfield, with reapers, 134*l*. Old Crome, A View near Whittingham, 283*l*. J. M. W. Turner, The Trocassachs, 630*l*. G. Vincent, A Cottage, called Crome's Cottage, with figures, cattle, &c., 126*l*. W. Collins, Trying on Father's Sea Boots, 546*l*. Sir E. Landseer, Original Study for 'Low Life', 120*l*. Drawings: G. Barret, Landscape, with sheep, sunset, 110*l*. G. Cattermole, Reading the Bible in the Baron's Hall, 92*l*. G. Dodgson, A Fête Champêtre, 57*l*.

Messrs. Robinson & Fisher sold on the 25th ult. J. F. Herring sen.'s picture of Scene in the Highlands, Deer-Stalking, for 320*l*.

Fine-Art Society.

THE second general meeting for the year of the Royal Society of Antiquaries of Ireland will be held in the Council Chamber, Tholsel, Kilkenny, on Monday next, and the antiquaries then proceed to Waterford. The papers to be submitted are 'The Crannog of Ardmore,' by Mr. R. J. Usher; 'The Danish Christ Church of Waterford,' by the President; 'The Holy Ghost Friary, commonly called the French Church of Waterford,' by the Rev. P. Power; 'The Irish St. Patrick or Floreat Rex Coinage,' by the Vice-President; 'A Recently Discovered Monument at Inistiogue, co. Kilkenny,' by Canon Hewson; and 'History and List of the Goldsmiths of Cork,' by Mr. C. C. Woods. On Tuesday, the 7th, Dungarvan will be visited; and on the 8th the antiquities of Waterford will be inspected.

'THE CARVED STONES OF ISLAY,' on which Mr. Graham of Skipness has been working for some years, will be published before long by Messrs. MacLehose & Sons, of Glasgow. There are over a hundred sculptured stones in the island, and of these about seventy are engraved in 'The Carved Stones of Islay.' Perhaps from the isolated position of Islay, or from the loneliness of the graveyards in which they lie, several of the stones are in a wonderful state of preservation. To ensure the most satisfactory and truthful results, the stones have, in the majority of cases, been moulded in wet paper; plaster casts have been taken from the moulds, and these have then been engraved by photogravure. In all cases the positions of carved stones have

been indicated, and a descriptive catalogue of all the carved stones in the island is included in the volume, as well as plans of the churchyards.

FORTY pictures of North Wales by Mr. F. A. W. T. Armstrong are on view at Messrs. Frost & Reed's Gallery, Clare Street, Bristol.

THE Burlington Fine-Arts Club has formed at its house in Savile Row a new and highly interesting exhibition of relics illustrating the art of ancient Egypt, which until July 6th will be open to all persons provided with members' tickets from 10 till 5 on weekdays, and from 2 till 7 on Sundays.

At the Japanese Gallery, 28, New Bond Street, a number of drawings by Mr. T. Ellis will be on view on and after Monday next.

THE annual publication called 'The Pictures of the Year,' hitherto issued from the office of the *Pall Mall Gazette*, will this year be published at the office of the *Art Journal*. It will appear on Monday next, the opening day of the Royal Academy, and comprise nearly two hundred and fifty reproductions of the chief pictures at Burlington House and the New Gallery.

MESSRS. J. & W. VOKINS, 14, Great Portland Street, have on view a collection of drawings by Mr. E. Wake Cook.

THAT well-known archaeologist Gustav Hirschfeld died at Wiesbaden on Saturday, the 20th ult. He was born in Pomerania in 1847, and after travelling in Italy, Greece, and Asia Minor, superintended the Prussian excavations at Olympia from 1875 to 1877. In 1878 he became extraordinary professor at Königsberg, and an ordinary professor in 1880. He wrote a number of archaeological monographs, beginning with 'Tituli Statuarum Sculptorumque Græcorum' in 1871, and he had a share in the first two volumes of the 'Ausgrabungen in Olympia.'

MUSIC

THE WEEK.

QUEEN'S HALL.—Wagner Concert, under Herr Hermann Levi.

CRYSTAL PALACE.—Mr. Mann's Benefit Concert. DRURY LANE.—Revival of Benedict's 'The Lily of Killarney.'

QUEEN'S HALL.—Stock Exchange Society. Philharmonic Society.

THERE was no ground for surprise that the countless admirers of Richard Wagner assembled in strong force on Thursday evening last week, when Herr Hermann Levi, the justly esteemed conductor of Munich and Bayreuth, made his first appearance in London. A few months previously many London amateurs made the acquaintance of Herr Mottl, and with Herr Richter the triad of the most famous Wagnerian conductors is complete. A brilliant rendering of the pompous 'Huldigungs Marsch' was followed by a truly superb interpretation of the Overture to 'Tannhäuser' by one of the finest bodies of instrumentalists ever heard in a London concert-room. The 'Siegfried Idyl' and the Prelude to 'Parsifal' were played with equal impressiveness; and there were not a few points of striking excellence in the performance of Beethoven's Symphony in A, No. 7, which brought the concert to a conclusion. Herr Levi has the gift of being able to convey his exact ideas to the performers under his control, one that is invaluable to a conductor, and hence the *verve* and general animation that characterized the playing on this memorable occasion. Fräulein Ternina, who has for several years occupied a prominent position

as soprano at the Munich Hoftheater, possesses a powerful voice and made a highly favourable impression, though she was heard to greater advantage in Elizabeth's greeting from 'Tannhäuser' than in the Invocation to Hope from 'Fidelio.'

Though no absolutely new works were presented at Mr. Mann's annual benefit concert in the Crystal Palace last Saturday, Mr. R. H. Walthew's choral ballad 'The Pied Piper of Hamelin' was given for the first time at Sydenham. This ingenious and musicianly work, based on Robert Browning's poem, encourages the hope that Mr. Walthew, who studied composition under Dr. Hubert Parry at the Royal College of Music, may accomplish greater things in the future. The choir and the soloists, Mr. Edward Branscombe and Mr. Santley, rendered full justice to the work; and it is almost needless to add that Beethoven's Symphony in B flat, No. 4, and Wagner's Overture to 'Tannhäuser' were splendidly played. Much praise is due to Miss Edith Byford, a pupil of M. Émile Sauret at the Royal Academy of Music, for her bright and intelligent rendering of Max Bruch's difficult Violin Concerto in G minor, No. 1. In addition to the vocalists named, Mr. Edward Lloyd contributed two songs, one in place of Miss Ella Russell, who was prevented from appearing in consequence of a domestic bereavement.

The only performance calling for notice this week in the Drury Lane English opera season is the revival of the late Sir Julius Benedict's 'Lily of Killarney' last Saturday evening. Of the same class of lyric drama as 'The Bohemian Girl' and 'Maritana,' 'The Lily of Killarney' is far superior to these operas in musicianship, and may be listened to with pleasure by cultured amateurs. Saturday's performance suffered in *ensemble*, doubtless owing to insufficient rehearsal; but Madame Fanny Moody was delightful in every respect as Eily O'Connor, and Mr. W. Ludwig equally praiseworthy as Danny Mann. Mr. Joseph O'Mara sang indifferently as Hardress, and Mr. John Child scarcely brought out the humours of Myles na Coppaleen. The minor parts were fairly well represented.

The last concert for the present season of the Stock Exchange Orchestral Society took place on Monday evening in the Queen's Hall. Exceedingly creditable performances were given of Gade's Symphony in B flat, No. 4, Brahms's 'Academic' Overture, and the three dances from Mr. E. German's music to 'Henry VIII.,' under the direction of Mr. George Kitchin. A first rendering was given of a 'Scotch Suite' in A by Mr. J. Moir Clark, whose quintet recently performed at the Popular Concerts elicited warm expressions of approval. There is much clever and effective writing in the new suite, which is in four movements, and also a sense of freshness in the thematic material. Once more we bid Mr. Moir Clark persevere in his art.

The programme of the fourth Philharmonic Concert on Wednesday evening was of a singularly radical nature. There were but five items, and three of these would certainly not have been regarded as classical music by musicians of a past generation. The symphony was Berlioz's 'Fantastique,' a strange medley of beauty and empty

bombast. It was ably conducted, though with perhaps superfluous energy, by Sir Alexander Mackenzie, and the same remarks will apply to the rendering of Wagner's 'Walkürenritt.' In Max Bruch's Violin Concerto in a minor, No. 1, Mlle. Frida Scotta displayed first-rate qualities as an executant—tone, intonation, and phrasing being alike admirable. Sir Arthur Sullivan's rarely heard, but on the whole effective Overture to the second part of his oratorio 'The Light of the World' opened the concert; and Mr. David Bispham rendered in an extremely fine manner Lysiat's *aria* "Wo berg' ich mich?" from Weber's 'Euryanthe.'

VARIOUS CONCERTS.

An excellent chamber concert was provided by Mr. Alfred Izard in the Queen's Hall on Friday evening last week. The promoter, who is a good musician and a highly capable pianist, supplied a vigorous rendering of Schumann's 'Études Symphoniques'; and the programme included Gernsheim's fairly interesting Sonata in c for pianoforte and violin, Op. 50, for the first time in London. M. Emile Sauret was the violinist, and Madame Clara Samuël and Mr. W. E. Whitehouse took part in the concert.

Last Sunday's orchestral concert in the Queen's Hall under Mr. Randegger included a beautiful song, 'O Divine Redeemer,' by Gounod, one of the French master's latest efforts, composed in 1893. It was introduced by Madame Amy Sherwin. The programme contained Beethoven's rarely heard Symphony in c, No. 1, the overtures to 'William Tell' and 'Rienzi,' miscellaneous pieces by Mendelssohn and Gounod, and Heinrich Schütz's 'Lamentations of David,' for bass, four trombones, and organ, the vocal part in the last-named item being rendered by Mr. Franco Novara, an English artist who for some reason elects to veil his nationality.

A vocal and pianoforte recital was given by Mlle. Hélène Soriani and Mr. Frank Howgrave at the Princes' Hall on Monday afternoon. In Mendelssohn's 'Variations Sérieuses' and Beethoven's Sonata in f minor, Op. 57, Mr. Howgrave showed himself an intelligent and capable pianist, though in rapid passages his touch was not sufficiently clear. Mlle. Soriani, a soprano, sang with fair effect various well-chosen selections by Schubert, Pergolesi, Paradisi, Wagner, Rubinstein, Bizet, Chaminade, and Arthur Hervey.

There was a most unfortunate and almost unprecedented collapse in the concert announced by Mrs. Norman Salmond in the Queen's Hall on Tuesday afternoon. Owing to the absence of one of the artists named, the concerted works (Brahms's Pianoforte Quartet in a minor, Op. 25, and Schumann's Pianoforte Quintet in e flat, Op. 44) could not be performed, and Miss Dale was unable to sing. After a few items, therefore, the performance came to a premature conclusion, and an announcement was made that the original programme would be carried out next week; but we now learn that, owing to a domestic bereavement, it will be postponed until June.

The matinée given by Madame Frickenhaus at St. James's Hall on Thursday afternoon was a miscellaneous entertainment, though it could not be termed a chamber concert, as it consisted entirely of instrumental and vocal solos. The esteemed English pianist gave a careful rendering of Weber's Sonata in d, No. 3, and minor pieces by Dvorák, Richard Strauss, Smetana, Noskowski, Mendelssohn, and Chopin. Signor Simonetti introduced three unpretentious but pleasing violin pieces from his own pen, Mr. Paul Ludwig contributed some violoncello solos, and Madame Marian McKenzie an interesting selection of songs.

Musical Society.

THE reception in honour of Mr. August Manns in the Grafton Galleries on Tuesday evening was an unqualified success. The meeting had been well organized by Mr. Hermann Klein, honorary secretary, and a very large company assembled, every branch of musical art being strongly represented. The Duke of Saxe-Coburg-Gotha presented the veteran conductor with the Order of "Kunst und Wissenschaft," and Sir George Grove read an address, in feeling, but by no means too flattering terms, with reference to Mr. Manns's splendid services to music in this country for forty years.

On the same evening was issued the catalogue of the principal instrumental and choral works performed at the Crystal Palace Saturday Concerts from October, 1855, to the present time. It is scarcely necessary to recommend musicians to obtain this book; but it may be noted that among the 300 composers represented, Germany numbers 104, England 82, France 39, Italy 26, and Belgium, Bohemia, Denmark, Holland, Hungary, Poland, Russia, Spain, and Scandinavia together the remaining 49. It will thus be seen that England is second on the list, and a more convincing proof of Mr. Manns's efforts in the cause of musical art in the land of his adoption could not be needed.

A work to be entitled 'British Musical Biography' is in preparation by Messrs. James D. Brown and Stephen S. Stratton, and will be issued shortly. It will be a compendious dictionary of musical artists, authors, and composers born in Britain and the colonies, and it should prove useful and interesting.

PERFORMANCES NEXT WEEK.

SUN.	Organ Recital and Concert, 3.30, Queen's Hall.
MON.	Orchestral Concert, 7, Queen's Hall.
	Mr. Aguilas's Pianoforte Recital, 3, Salle Erard.
	Drury Lane Opera in English, 7.45, 'Carmen.'
	Madame Fischer-Sobell and Herr Hugo Meiss's Pianoforte and Song Recital, 8, Queen's Hall.
	Madame M. Veltrino and Mr. Louis H. Hillier's Concert, 8.30, Princes' Hall.
TUES.	Mr. David Bispham's Brahms Concert, 3, St. James's Hall.
	Dr. Otto Neitzel's Pianoforte Recital, 3, Steinway Hall.
	Drury Lane Opera in English, 7.45, 'Cavalleria Rusticana' and 'Pagliacci.'
	Highbury Philharmonic Society, Rossini's 'Moses in Egypt,' 8, Highbury Athenæum.
	Tonic Sol-fa Concert, 8, Queen's Hall.
WED.	Miss Olive's Concert, 8, Queen's Hall.
	Messrs. Essex and Cammeyer's Concerts, 3 and 8.30, St. Martin's Town Hall.
	Drury Lane Opera in English, 7.45, 'Faust.'
	Mrs. Roskell's Concert, 8, Queen's Hall.
	Herr Willy Burmeister's Orchestral Concert, 8, St. James's Hall.
	Herr Oberländer, Herr Alfred Kraselt, and other German Artists' Vocal and Violin Recital, 8.30, Princes' Hall.
	Miss Emma Alliston's Concert, 9, Clarence House, Regent's Park.
THURS.	Dr. Otto Neitzel's Pianoforte Recital, 3, Steinway Hall.
	Mr. Bernard Koll's Concert, 3, Princes' Hall.
	Mr. Charles Conyer's Concert, 3, Queen's Hall.
	Mrs. Royal Dawson's Recital, 8, Queen's Hall.
	Strolling Players' Orchestral Society, 8.30, Queen's Hall.
	Mrs. Lee and Miss Winifred Holiday's Concert, 8.30, Princes' Hall.
FRI.	M. Leon Delafosse's Pianoforte Recital, 3, St. James's Hall.
	Mr. A. Bingrove's Concert, 3, Queen's Hall.
	Mr. Gordon Heller's Vocal Recital, 3, Steinway Hall.
	Miss M. Verne's Piano Recital, 8, Queen's Hall.
SAT.	Mlle. Esaiers' Orchestral Concert, 8, Queen's Hall.
	Miss M. H. Carter's Recital, 3, Queen's Hall.
	Chamber Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

TERRY'S.—'The Passport,' in Three Acts. By B. C. Stephenson and W. Yardley.

COURT.—'Vanity Fair,' a Caricature in Three Acts. By G. W. Godfrey.

THE authors of 'The Passport' have been fairly happily inspired, and have hit upon some amusing and moderately fresh situations. Starting avowedly from an incident in Col. Savage's novel 'My Official Wife,' they quit all association with it at the close of the first act and wander far afield. A widow lady of exceptionally unretentive memory and of delightfully irresponsible habits leaves behind her on a journey to Moscow the passport without which travel in Russia is impossible. Delay is not to be dreamt of as she has to assist at a wedding. Under these conditions she

consents during the journey to pass as the wife of a certain young secretary of legation who is going in the same direction and whose passport is made out for two. Perfectly innocent, if more than a little madcap, is the escapade. It seems otherwise when the two travellers, each of whom has contracted fresh marriage ties, meet in Belgrave Square to encounter dishonouring suspicions of misconduct amounting to bigamy. Some aspects of the imbroglio thus caused present themselves readily to the imagination. Skill is, however, manifested in the manner in which the ingredients are stiffened and mixed, and scenes of equivocal success one another with breathless and amusing rapidity. Slight and flimsy enough is the whole. It is, none the less, thoroughly amusing. Most of the characters are well played. Miss Gertrude Kingston, as the flighty and oblivious widow, acted with remarkable humour and tact, and sustained heroically the fortunes of the piece. Messrs. Giddens and Yorke Stephens and Misses Cicely Richards and Grace Lane were also seen to advantage.

The Vanity Fair to which in his new play Mr. Godfrey introduces us is the conventional Vanity Fair of modern imagination, and not that of Bunyan. We have some of the traffic he describes in "houses, lands, trades, places, honours, preferments, titles, countries, kingdoms, lusts, pleasures; and delights of all sorts," but we cannot see, "and that for nothing, thefts, murders, adulteries, false swearers, and that of a blood-red colour." The world into which Mr. Godfrey inducts us may be an antechamber to that Bunyan describes, but the land itself it is not. Fraillies and frivolities are the chief wares vended; and though violence and crime are in reserve, they are not exposed on the counter. 'Vanity Fair' is 'announced as a caricature. This to some extent it is. It is a picture, more or less exaggerated, of the affectations, extravagances, and whimsies of a certain section of urban society, which affects to consider itself the world: a society in which maidens of twenty keep racing studs and meet jockeys at luncheon, married women are rebuked for irresponsibility amounting almost to culpability for speaking in public to their own husbands, and would-be philanthropists advocate the Christianizing of native populations by Maxim guns. No world absolutely corresponding to this exists, but there is a world of which this is a fair caricature. Another world there is, or has been, with which (somewhat tardily, as events have arranged) Mr. Godfrey deals, and that world he satirizes; to caricature it seems out of the question. Mr. Godfrey's satire is clever, amusing, and not too ill-natured. To story he makes no pretence, and his characters have just individuality enough to give point to the epigrams they utter. 'Vanity Fair' has in it, accordingly, no element of endurance, but may be seen with pleasure so long as society, remaining what it is, is content to view its features in the convex mirror held up to its gaze. Mrs. John Wood plays with her customary talent and spirit a music-hall singer promoted to be a leader of fashion, and under the apprehension of having committed bigamy. Nothing could be more mirthful than her acting in certain scenes, but too much is assigned her, and her part needs compres-

sion. Mr. Arthur Cecil plays with neatness and accuracy of style as a diplomat, and Mr. Anson is powerful as a black-mailing ruffian. Some female parts of no great importance are pleasingly played by Miss Granville, Miss Helena Dacre, Miss Nancy Noel, and other actresses.

Grammatical Gossip.

THE first novelty at the Haymarket will, it is said, consist in a version of 'Fédora' to be shortly given. In this Mrs. Patrick Campbell will play the heroine.

MISS OLGA NETHERSOLE has been engaged to play at the Garrick the part of Mrs. Ebbsmith, shortly to be vacated by Mrs. Patrick Campbell.

IN 'Baron Golosh,' the strangely named adaptation of 'L'Oncle Célestin' of MM. Maurice Ordonneau and Kérour, produced at the Trafalgar Square Theatre, the principal parts are taken by Miss Sylvia Grey, Miss Victor, Mr. Lonnen, Mr. Paulton, and Mr. Wyatt. The music of M. Audran has been supplemented by Herr Meyer Lutz.

TO-NIGHT witnesses the production at the Lyceum of the triple bill, and Tuesday next will see the production at the Criterion of 'The Home Secretary.' In this, the action of which is comprised between five o'clock and midnight on one day, Mr. Wyndham will be the Home Secretary, and Mr. Alfred Bishop the Solicitor-General.

THOUGH otherwise in improved health, Mr. Toole fails to gain strength in his knees, and is still unable to walk without assistance. Abandoning accordingly the hope for the present to reappear in 'Thoroughbred,' he transfers his rôle in that part to Mr. Rutland Barrington, who will appear in it on Thursday next. Mr. George Grossmith will also give a short entertainment.

MR. TREE, who reappeared at the Haymarket on Thursday night in 'John-a-Dreams,' has acquired the rights of the American version of 'Tribby.' Upon the production of this at the Haymarket, Mr. Tree will play the part of Svengali.

MRS. PATRICK CAMPBELL remains for the present in the rôle she has "created" of Mrs. Ebbsmith, but will rejoin the Haymarket company on the production of the next novelty.

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